

The School Musician



NOVEMBER, 1952

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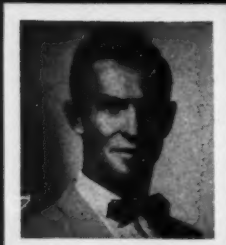
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Founded in 1929

A magazine dedicated to the advancement of school music—
edited for music directors, teachers, students, and parents.
Used as a teaching aid and music motivator in schools and
colleges throughout America and many foreign countries.

Volume 24, No. 3 November 1952

Clinical Editors

The Choral Folio

Walter A. Rodby
Choral Music Director
Joliet Township High School
Joliet, Illinois



The Band Stand

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Director of Bands
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The Clarinet Corner

David Kaplan
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Bob Organ
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The clinical editors in The SCHOOL MUSICIAN are all recognized authorities in the field of Music Education. Each person is highly qualified as an adjudicator, lecturer, clinician, and conductor. Directors and officers of various district, state, and national associations who desire their services are encouraged to write direct to each columnist for information regarding available dates and fees.

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School musicians applaud—

John H. Jenny of Philadelphia, Pennsylvania

It is with great pride that we present Mr. John H. Jenny, Director of Bands, and Assistant Professor of Health and Physical Education of Temple University, Philadelphia, Pennsylvania. Mr. Jenny is the only man known to The SCHOOL MUSICIAN who has successfully developed a 120 piece symphonic band and coached a winning football and basketball team. To do one of the three is common. To do all three is phenomenal.

He received his B.S. Degree in education at Pennsylvania State College in 1934. He received his credits for a Masters in education at the University of Virginia, University of Queensland, and Temple University. He is now working on his doctorate.

He kicked off his successful athletic and band career in 1935 at the Masonic Home in New Jersey. Next came Burlington, New Jersey, then Lt. Commander in the Navy. Swarthmore College, and Martin College were his next steps up the ladder of success. Since 1946, he has been in his present position at Temple University.

He has been active in band directors associations, has held high offices in the PBA, PCBA, PMEA, and many others.

He was author of the famous controversial article "Clarinets Out Front" which appeared in the December 1940 issue of The SCHOOL MUSICIAN.

Busy as he is, he relaxes reading Australian literature, gardening, and cabinet making.

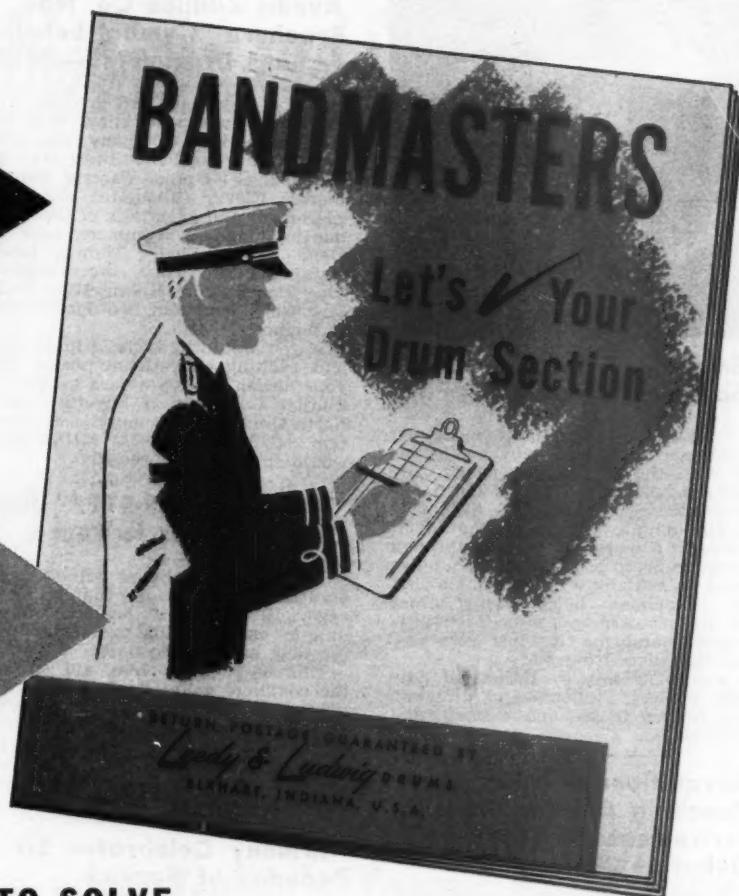
John H. Jenny is truly practicing the real American Democracy by showing that music and athletics, may be blended into a harmonic pattern of success. He is truly "Making America Musical" plus.



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The size of the giant new Selmer catalogue is indicated by comparing it with the size of the young lady who is holding it in the picture. Its over-all size is 17 by 22½ inches.

The unique picture on the cover, showing a workman peering through what seems to be a canyon of tubular steel, is actually a camera angle shot of saxophone bells. Many other unique pictures appear in this multi-colored catalogue that has set a new pace in advertising.

Available only to authorized Selmer dealers, students and directors are invited to see and examine the publication.

Revolutionary New Teaching Aid for Brass Instruments to Make Debut at Clinics



A completely new and revolutionary teaching aid and lip builder for



brass instruments, which is a liquid filled pressure-responsive device, has

(Turn to Page 51)

Avedis Zildjian Co. Has Brochure "Cymbal Set-Ups Famous Drummers"—FREE

School musicians and directors will be happy indeed to know that the Avedis Zildjian Company has prepared an excellent brochure on "Cymbal Set-Ups of Famous Drummers." Clever silhouettes show the placement and exact size of the various top "name" drummers, such as Gene Krupa, Shelly Manne, Louis Bellson, Buddy Rich, Don Lamond, Max Roach, Tiny Kahn, Alvin Stoller, Sonny Igoe, and two dozen other top experts.

If you would like one of these new and exciting educational pieces, ask your dealer or drop a card to Avedis Zildjian Company, 39 Fayette Street, North Quincy, Massachusetts. A mention of The SCHOOL MUSICIAN would surely be appreciated.

"WATCH YOUR STEP" Uses Comic Figures to Teach

The SM staff believes without reservation that Rubank, Inc. of Chicago, Illinois, now has the most unique and forceful band manners teaching aid seen to date.

This 64-page teaching aid covers the complete gauntlet of band manners, from discipline on the field to uniforms, from care of instruments to the director himself. Every point is emphasized through a comic drawing. Priced at \$1.00, this book should be in every band room in the country.

Harmony Celebrates Six Decades of Service

The Harmony Company, one of the largest manufacturers of stringed musical instruments in the world, has just completed six decades of service to the music world. Founded in 1892, this manufacturing company headed by Jay Kraus, president since 1925, operates its plant at 3633 South Racine Avenue in Chicago, and is one which might be characterized as a model factory—in equipment, in layout, and in efficiency of organization.

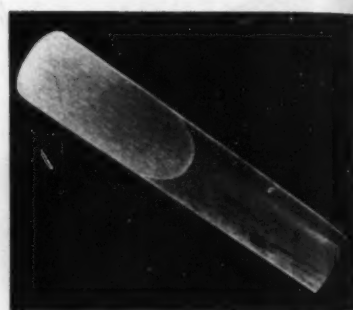
Today there are over 125 well-paid, skilled Harmony workers. It is said the firm makes over one half of all the fretted instruments produced in the United States. It is a testimonial to the heads of this concern that new ideas and modern methods have been quickly adopted, which fact reflects itself in the steady and sound growth of this fine old organization over the years.

Harmony has pioneered many many advances in equipment for instrumental music education. Typical is the development of the use of synthetic resin adhesives (water-proof plastic bonding). And Harmony's resourcefulness in creating equipment to use these modern adhesives is a most important contribution to music as a whole.

The music industry, in making its great progress through the past years,

(Turn to Page 51)

News From The Industry



Brilhart Features New Line of Cane Reeds

Mr. Arnold Brilhart, president of the Brilhart Musical Instrument Corporation has announced a new line of Brilhart Cane Reeds made in eight accurately graded strengths.

Packed in boxes of twenty-five, the reeds are available for clarinet, alto saxophone, tenor saxophone, and baritone saxophone.

Mr. Brilhart is not only famous for his outstanding mouthpieces and now his French cane reeds, but for his slogan "A reed is good only if it plays good for you."

For further information on this successful French cane reed, visit your local music dealer or write direct to the manufacturer.



Paul Lavallo Visits Conn Factory—Praises Men

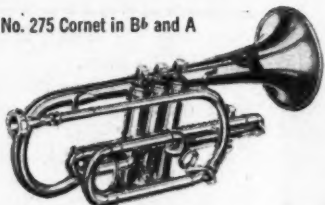
Paul Lavallo, director of the famous Cities Service "Band of America," recently stopped in Elkhart to see how band instruments are made. Arriving on the Commodore Vanderbilt en route to Chicago to be an honored guest at the Chicagoland Music Festival, he was met by Conn officials and conducted on a tour of the Conn factory. This picture shows Mr. Lavallo discussing some of the fine points of oboe manufacture with one of Conn's experienced woodwind assembly craftsmen.

The Conn employees welcomed the distinguished guest most enthusiastically. The "Band of America March," written by him, was played over the loud speakers in the factory.

(Turn to Page 51)

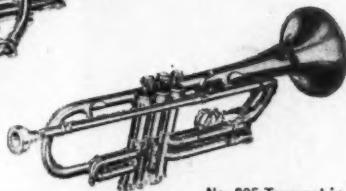
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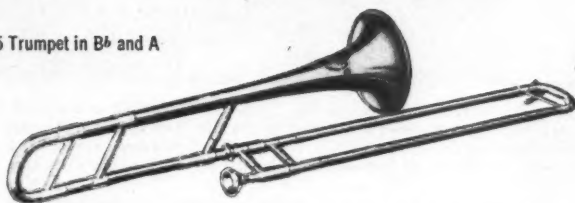
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A Successful Experiment In —

Rhythm Bands For Elementary School Teachers

By L. W. ECHOLS



The Pre-Instrumental class in the "test-school" follows a score, directed by their teacher. These students are a part of the fifth and sixth grade group at St. Thomas. First and second graders at St. Thomas, the "laboratory school" ready to play their Rhythm Band instruments under the direction of the classroom teacher.

This article is being written to encourage those teachers who lack confidence in themselves or feel that they are not qualified to teach basic music. It should give them the courage necessary to start a Rhythm Band Program since all that is required is the ability to follow a set of simple, workable rules. They will be surprised that it can be done so easily.

Actually, the most important factor on the part of a teacher who undertakes to carry out this program is an understanding of the child's reactions. It may help those who are considering such a project to know that every grade teacher with whom we have worked has shown excellent qualifications in this respect.

To prove that the procedure is practical and is set up for the usual rather than the unusual situation, we started groups in all six grades of an elementary school. Three distinct groups were organized: In the First and Second grades, Rhythm Band; in the Third and Fourth grades, Advanced Rhythm Band; in the Fifth and Sixth grades, Song Flute Pre-Instrumental Class. Total enrollment of this school is 105, and every child is taking part.

To make the laboratory tests consistent with established procedure, we follow the HANDBOOK FOR BEGINNING AND ADVANCED RHYTHM BANDS as closely as possible. We use no melody instruments because previously we have proved

that the teacher who does not have formal music training can use children's voices for melody without encountering problems in music techniques.

At this point we were ready to start the first lesson. We placed emphasis on these three preparatory steps:

1. We selected a song most of the children already knew. (Since our test started just seven weeks before Christmas, we used Jingle Bells.)

2. To eliminate tension, we had the entire class sing at first. Then, to stimulate greater interest, we called on the boys to sing as a group. Next, we had the girls sing. This simple type of competition is very effective as an attention-getter.

3. We explained that it was very necessary for every student to watch closely in order to know WHEN TO SING and WHEN TO PLAY.

With these preparatory steps taken care of, we were ready to start the first lesson in Rhythm Band. On the blackboard, I drew a straight horizontal line about four feet long. The children were asked what it was and, of course, every hand was raised. They knew it was "a line."

Figure A

On the line I then placed 16 spots about a inch square (made with the side of a piece of crayon an inch long).

The spots were thus visible from all

Figure B

parts of the room.

Then I asked the children if they knew what these were. Some of the children called them "spots" and others called them "dots." (If they suspect that you are teaching the 11 elements of music a few children will call them "notes.") But regardless of the answers, we suggest that the teacher say: "Let's call them spots or dots for the time being. Each spot is a 'beat.' However, instead of counting up to 16, we will simply count like this: one, two; one, two—until

1 2 | 2 1 | 2 1 | 2 1 | 2 1 |

Figure C

we've counted all of the spots." Point out again that each "spot" represents a "beat."

The next step is to have the whole group sing the song you have previously selected (in our case the first half of Jingle Bells), beating the beats with closed hands on the tops of their desks or tables. As soon as they finish this exercise, make a reference to the fact that everything we do is done by "beats." Our hearts keep time by beats, we keep time by beats when we walk. It is a very good idea to encourage the children to ask questions although some of them, especially among the first graders, may be very humorous. Let them express freely the impressions they get from this "beat response."

Although the first lesson does not in-

The "laboratory school" referred to in this article is the St. Thomas Catholic School in Elkhart, Indiana, conducted by Sisters of the Holy Cross. The mother house of the order is at St. Mary's Notre Dame, Indiana.

The Holy Cross order conducts three fully accredited liberal arts colleges for women, and numerous academies, in the United States. They also teach in high schools throughout the country. The order conducts foreign missions in Bengal, India, and Sao Paulo, Brazil, and operates eight hospitals in the United States.

olve the use of instruments, you will recognize a mounting interest as the lesson progresses. At the close of the lesson the teacher might ask: "How many of you knew that you were actually reading music when you were beating and singing Jingle Bells?" This will surprise them—but they actually have been reading simple music! Then explain that you intend to show them just what you mean at their next lesson. Anticipation on the children's part contributes a great deal to the success of their performance. Furthermore, because progress is made by slow and careful steps, the teacher has plenty of time to solve any of the simple problems that may arise.

LESSON NO. 2

Start Lesson 2 by using Figure B just as it was used in the first lesson. Bear in mind that you promised to explain to the children that they were "reading music" during that lesson. Even though the teacher does not read music, it is very easy to follow the pattern outlined in the first lesson. Let the class sing the song and count the beats as they did before. Then say: "Now that we have learned to know the spots or beats, let's simply add stems to the spots so we will have notes just like any musician uses. When we sing and follow these notes, we

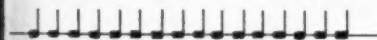
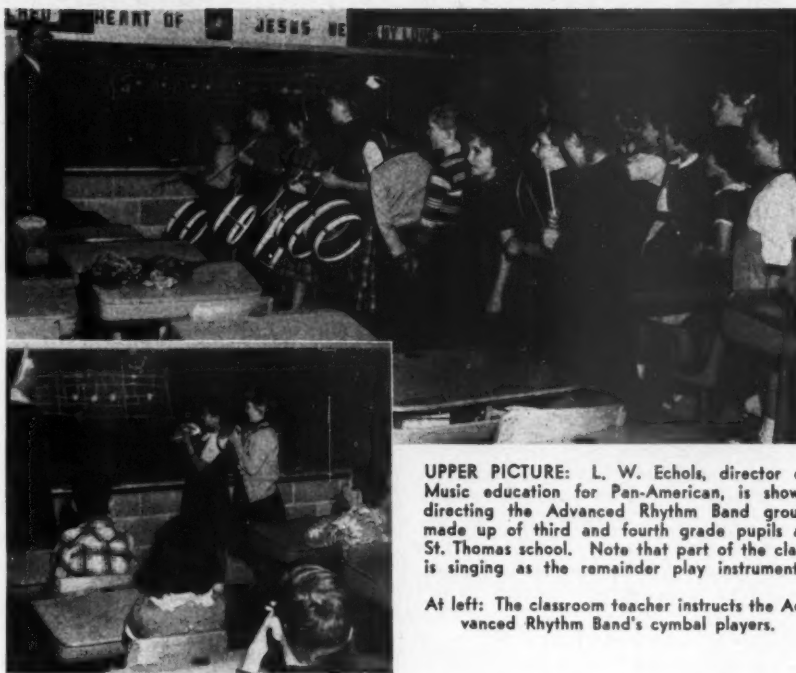


Figure D

are ready to pass out the Rhythm Band Instruments." (Explain very carefully that only half of the class will have instruments because the other half will sing.)

It is a good idea to go a step farther here and explain that at the next lesson those who are now singing will play the instruments. This changing of groups creates a friendly competition and helps maintain an active interest.

Now that the children have identified notes with words and have actually followed a simple type of music, the teacher



UPPER PICTURE: L. W. Echols, director of Music education for Pan-American, is shown directing the Advanced Rhythm Band group made up of third and fourth grade pupils at St. Thomas school. Note that part of the class is singing as the remainder play instruments.

At left: The classroom teacher instructs the Advanced Rhythm Band's cymbal players.

can use songs in the HANDBOOK as patterns for arranging still other songs. There are also many songs in your approved school song texts which can be used by your Rhythm Band. Actually, children learn to play rhythm instruments more quickly than they learn to sing. Many of them will follow your arrangements more easily than they follow words of a song. That is why it is so important to select songs that they already know. We recommend that you use such songs as Mary Had a Little Lamb, Jingle Bells, Yankee Doodle. A variety of songs stimulates interest and at the same time enables the children to progress rapidly in identifying beats.

LESSON NO. 3

Start playing the song used in Lesson 2. Point this lesson to the study of beats.

Have the students stand beside their desks and form fists with their right hands, holding their fists directly in front of their chests. Then demonstrate, or have one of the children demonstrate, how to beat two beats. This is done by bringing the fist down and then up with quick, even strokes. Have the children say ONE on the down stroke, and say AND on the up stroke, TWO on the down stroke and AND on the up stroke—and so on through the song, counting the beats as illustrated in Figure E.

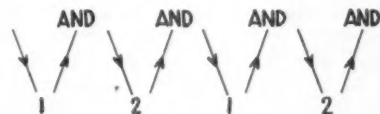


Figure E

Put several of these "V" illustrations on the blackboard and tell the children to notice particularly where the ONE is placed and where the AND is placed. This is a graphic way to "picture" a beat; you will be pleased to see how readily most students recognize and understand it. This "picture of a beat" will become an important part of their beat training.

Although this is a simple point, it is impossible to put too much emphasis on it. Whenever there is an unevenness or raggedness in performance, stop and have the group rehearse their beat practice. They will soon begin to "feel" the rhythm. If you do this often, you will save a great deal of time as you introduce new tunes or songs.

Select five children who "beat" unusually well. Have them perform for the

(Turn to Page 57)



First and Second Graders at St. Thomas, the "laboratory school," ready to play their Rhythm Band Instruments under direction of the classroom teacher.

"Yes, I'm The BAND DIRECTOR'S WIFE"

By Mrs. Robert Hawkins

Have you ever dusted around a sousaphone while it is in drydock for repairs on your living room floor?

Or have you ever told a friend that your family budget has been wrecked by the purchase of a new clarinet—and then had to explain that you have just acquired a fine clarinet rather than added to your dining room furniture?

Are you quite sure that your husband would never forsake you for the proverbial blonde, but you wonder about the outcome of a choice between your own self and the directorship of a top university band?

Then you must be a band director's wife. As such, you will agree, our duties and pleasures are many and varied.

We are able to manipulate eight band members complete with instruments (sousaphone in the trunk and bass drum held outside) into our car and arrive at the football field promptly at one-thirty. This must be done without crushing one pompomed hat.

We all have helped the first-year soloist who has entered the contests so bravely. When the day arrives, however, and we are with him in the throes of eleventh-hour warm-up, he begins to regard the stage as a gallows and the judge as high-executioner. Or it may be the band director's wife herself who feels a little crack-of-doomish. An influential mother hovers about the board where the ratings are being posted. "Now you feel sure my daughter will get the highest rating? I've been a little worried ever since your husband asked her to change her contest number—"

One band director always welcomes the visit, expected or otherwise, of a neighboring fellow-worker. But what about the impromptu meal, consisting mainly of heavily-onioned hash, with chocolate cake for dessert? Our visiting director eats "anything, just anything" he has told us. "Anything except onions and chocolate" he adds, just before we sit down for lunch. And what wife has not been awakened at two in the morning by a spirited discussion of the virtues of upright versus bell-front basses, accompanied

by the aroma of bacon and eggs with coffee?

We have with us the majorette who thinks the "new band director is so-o-o cute. Is he married?" She looks a little jolted when she sees him in the A & P surrounded by three children all screaming, "Can we get cookies, daddy?" Her counterpart is found when the senior, with airs of good comradeship and now-I-am-a-man,

drapes his arm closely about the shoulders of the band director's wife.

Also consider—

The band members who need money to attend a clinic. Consequently, our bedroom walls are Kemtomed, our shrubs are trimmed, and our teeter-totter is mended.

The individualist who apparently was allergic to the uniform black socks. After a year of upheaval and stress, the band director's wife always carries a pair of uniform socks in her purse prior to any public performance.

The treasurer of the band mothers club, when she asked, "What is the highest priced instrument in our band?" she was quoted the price of the bassoon. She gasped, and then said, "Oh, but that's by the dozen, isn't it?"

The pride we feel in the *esprit de*
(Turn to Page 57)

WE BUILT A SCENE

By Robert A. Mau

No doubt many music directors have problems concerning seating and scenic arrangements. I am firmly convinced that a good setting will help put your programs over. Many schools do not have adequate facilities for handling large musical groups, or they do not have the proper space for patrons. In my school I always try to have a scenic setting to help convey the theme of the program. Maybe from this article you can get some ideas which will help you with your problems. Let me tell you of my situation.

Our stage is at one end of the gymnasium and too small for an 80 piece band, or the 120 voice choir. At the stage end of the gym there are naturally no seats, but at the opposite end are two sections of bleachers on each side of the main entrance. One good thing—our gym will seat close to one thousand people for a musical.

In previous years the band was seated on the gym floor level and the

chorus on one bleacher towards the front. This meant that the people sitting on the same side as the chorus could not hear as well as the people on the opposite side. This has been my main problem.

Last year for the Christmas program, I placed the chorus next to the main entrance in the corner, putting the band on the floor level next to the chorus, and placing the chairs facing the chorus and band. Chairs were in a semi-circle. This arrangement gave everyone a chance to hear both organizations well. Another thing, the chorus was better for me to handle, rather than being in a straight line as before. The next thought was how to dress the bleachers, and give an all around scenic view.

The top picture shows the corner where the chorus was placed. Why not assume the chorus was sitting on a hillside surrounded with snow? We found enough white sheets to do just that, and in the upper back corner we



"Our gym was bare, so we decided to do something about it," said Mr. Mau, author of this stimulating and informative article "We Built a Scene." This pictorial sequence shows how students and director worked in close harmony to create a beautiful Christmas background for their Yuletide Concert. (1) The bare gym corner. (2) Sheets are placed on bleachers, a decorated tree is placed just right, and the traditional light takes form. (3) A door is mounted, flanked by huge cardboard candles. (4) The chorus is placed (5) and Mr. Mau raises his baton to conduct a blending of instruments and voices placed in an appropriate setting which gave to an appreciative audience true art in all of its esthetic beauty.

placed a white front door of a house with a trim. This was made out of a refrigerator plywood box. On each side of the door three red candles were placed. These candles were made out of cardboard tubing four inches in diameter. Any home appliance store would have them. The candles were 3, 3½, and 4 feet long, and wired to use the standard flame bulb. We also placed steps in front of the door, and covered them with white sheeting. In front of the door; out of sight a blue floodlight was placed. The candles were dressed up a bit by tying boughs to them and spraying the latest in Xmas snow. Upon the sheets Xmas trees were placed midway down the

hill on each side of the chorus, and in addition to the Xmas tree lights, red floodlights were played on the trees and to bring out the Xmas snow. See picture three. The chorus all wore white shirts or white blouses with dark skirts and trousers. This added a great deal to the appearance. In order to get away from using the gym lights for the band, I made old-fashioned street lamps—the old gas burning type. The idea was conceived from a Xmas card. The top was made from black heavy cardboard, and the post from cardboard tubing painted black. After wiring six lamps, we found after a little experimenting that six lamps was enough for the band to see their music. Picture two

shows an unposed shot of the setup. Picture 4 shows the door at the rear of the chorus.

We received many comments on our setting, the people of our community always look forward to our Xmas program, because as they say "you have such nice scenes that convey the theme of your program." I usually start on Xmas properties around the 15th of October, beginning with a sketch of just how the scene will look. With the help of students, art dept. and wood working depts you should have no trouble in making a suitable scene for your program. If you care to write me concerning your problem, I would be very happy to answer any questions.



Keyboard Experience has proven time and time again, that it is the most practical and improved technique for teaching every child the basic fundamentals of music. Students rotate from piano to singing to practice keyboards. Classroom teachers everywhere are turning to this new method of teaching.

Now **EVERYONE** Sings and Plays Through Our

KEYBOARD EXPERIENCE

By Genevieve Robinson

If pupil growth, parent enthusiasm, teacher initiative, and principal-superintendent approval spells success, that is what has come out of "keyboard experiences" in a Billings, Montana, school.

No matter how tired I am when I go into the piano class, I, as well as the children, am soon carried away with enthusiasm," exclaims Marguerite Boerner, who has successfully experimented with piano classes in her third year group at the Orchard School with Leonie Merrick, principal.

"The eight or nine-year-old—which is the ideal age for instruction—will have a knowledge of music with far greater meaning to him," Miss Boerner went on to say.

The third year was chosen to re-

ceive the "Experiences at the Keyboard" because it is there that emphasis is placed on "Rote to Note" reading in singing classes. Public school music through the medium of the keyboard becomes a tangible and meaningful learning experience.

Children of the fourth year level are given the opportunity to receive orchestra instruction so a school year of keyboard experience should be of value in strengthening the instrumental program.

"We do not attempt to produce skillful performers," explained Miss Boerner, "that is left for the professional teacher. My primary purpose is to give the children an introduction to the keyboard and an opportunity to discover the pleasures derived by making music at a piano." At the

same time, it does lay a foundation in reading, rhythm, harmony, and appreciation. The creative possibilities cannot be measured."

Other values of perhaps even greater worth are those pertaining to the individual personality growth of the child, and benefits to the home and community.

"I'll never forget the expression of pleasure and joy on the children's faces as each approached the keyboard for the first time. One girl in particular was quivering with excitement. You should see their faces light up as the children were given an opportunity to play!" Miss Boerner exclaimed.

The awkwardness with which the children attack the piano keys at first gradually turns into smooth

muscle co-ordination. Five minutes a day for a period of time at the beginning of the year devoted to acquaint the children with the "feel" of the piano should overcome their awkwardness. "We don't buy a piano one day and start taking lessons the next," she said.

Miss Boerner's method of instruction is as follows:

1. Learn key of song
2. Say words of song in rhythm (chant)
3. Say notes (key names) in rhythm and words in rhythm
4. Sing words in rhythm
5. Work out finger numbers and sing finger numbers
6. As four play on pianos, others play at paper keyboards and sing as they play
7. Learn chords in key of song and transpose to another key after it is well learned

Near the end of the year, the children became experienced enough that only four of the above steps were necessary to follow:

1. Name key of song and chant rhythm i.e. (eighth note) "run," (quarter note) "walk," (half note, whole note) "hold."
2. Say letter names in rhythm.
3. Say words in rhythm.
4. Sing words.

Usually, children volunteer to do the above, a child, for each step. This tests the ability of each child as he learns.

If the song seems difficult then the whole class follows the steps in unison.

The half steps in the scale have more meaning because of visualizing them on the keyboard. The children have been taught to build the do me sol and ti fa sol chords, so that when they are told to place the small finger on A they can find their chord and know which it is.

The actual feeling of the keyboard, the listening for harmony, the seeing of the musical score is a three-way learning experience.

"Do you notice an improvement in their singing voices, Miss Boerner?" I questioned.

"I had these same children in their first year. When visiting our room, Mr. Cutts, our music supervisor, said I would have to do a lot of work to have singers in the second grade. Now, in the third year, there are no monotones," she gladly explained.

"Have any of the requirements of the State Course of Study been sacrificed to give the children this added experience?" I questioned.

"The State Course of Study as well as our city outline in music has been followed carefully. The children should be better qualified for their fourth year work. Keyboard Experiences bring out the fullest music development of each child."

Answering my question, "How about the child who has taken piano lessons, does he become impatient?" Miss Boerner said, "Definitely no! He becomes a helper. The talents of these children can be used to good advantage—and they love it!"

"But, what about the training of the teacher in order to conduct this class successfully?" I continued.

"No teacher can have less training in music than I," she answered seriously, "a teacher with interest and a good ear along with the desire to try out new things is the prime requisite."

"How did all this come about?"

"Through an exchange of ideas of an interested group of teachers, and through the interest of Mr. Charles Cutts, our music supervisor, I took a course at Missoula under Miss Leah Curnutt," was her reply.

Keyboard experiences is a new avenue



Genevieve Robinson

of approach to the child that remains in his shell.

"Everyone likes music—even those who find it difficult—even my non-singer—an oversize girl who is an excellent reader and speller but poor in arithmetic. She has a very low monotonous speaking voice and has very poor muscular co-ordination. She could place her fingers on the keys one at a time only when placed there by the other hand.

"She determinedly resisted the piano music—did so for half a year. When the children had mastered the preliminaries—she woke up to the fact that she wasn't getting anywhere and she does love to be in the limelight. One day she said, 'I am taking lessons 15 minutes every evening from a private teacher and I have a keyboard at home!' She was doing all this to catch up. Now, she takes more interest and even volunteers, where as before she sat as 'a bump on a log' resisting every attempt to draw her in. She had resisted until she could stand it no longer—she was stirred enough to do something about it. Her attitude in other subjects and toward school has greatly changed."

"We have seen what it has done for the backward child, have you discovered talent that might not have been brought to light had it not been for these keyboard experiences?"

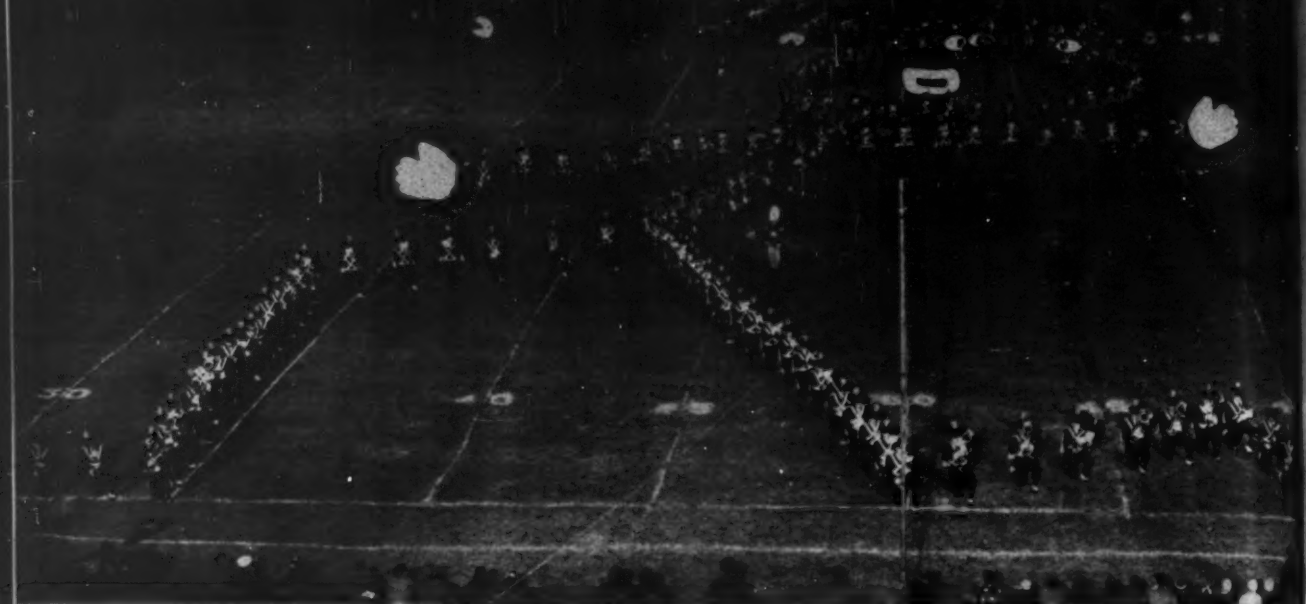
"I am very happy to have discovered three or four children who definitely should do more along the music line with their talents. In one case the family is much concerned and wish to purchase a piano but since they are awaiting the arrival of a new baby must wait until those expenses are taken care of.

Spending a half hour a day developing such intense interest not only on the part of the children, but parents

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Here we see the young students learning to build chords by actually placing the notes on the staff. By so doing, they soon learn to hear with their eyes and see with their ears.



Dr. William Revelli's University of—

MICHIGAN BAND PLAYS HIGH SCHOOL HALF-TIME SHOW

By L. J. Cooley

Dr. William Revelli glanced at the clock on his office wall and noted that it was just fifteen minutes before he was to start the Monday afternoon rehearsal of his famed University of Michigan Band. The halftime shows at the University football games had been very successful. The Band sounded solid. They performed with accurate precision. All in all it promised to be a great band season.

His eyes glanced casually toward the calendar. His mouth curled into a characteristic smile as he noted that it was just a few weeks until he was to take his men to his close friend's gridiron, Glen Cliffe Bainum at the University of Northwestern in Evanston, Illinois. He thought to himself, "This year we must give him a bigger and better show than ever. It will be 'Show Business.'" He was suddenly shaken out of his momentary day dreaming as the telephone on his desk shattered the stillness of his office.

Picking up the 'phone in his ever-present efficient manner he spoke, "Mr. Revelli speaking." It was the long distance operator from Chicago calling for Dr. William Revelli. "Yes, this is Dr. Revelli."

"Who?"

"How do you do, sir."

Then followed a two-way conversation that was perhaps the newest and most unique request that Dr. Revelli had received in many a year. It was from a representative of the Homecoming Committee of the Wheaton High School of Wheaton, Illinois. The representative noted that the University of Michigan Band was to perform at the Northwestern-Michigan game at Dyche Stadium in Evanston, Illinois, on Saturday afternoon, November 18th. He had noted also that the Band was to arrive at the Sherman hotel on Friday afternoon the 17th, where they would stay over night and be ready to perform at the game the next day.

Further, because Floyd Zarbock was one of the two crack baton twirlers with the University of Michigan Band, and because he had graduated from the Wheaton High School, and because the Homecoming football game at Wheaton was scheduled on the night of Friday the 17th, the committee wondered if the University Band could put on the halftime show for their high school game that he intended to use the next day at the big University game.

Many things ran through Dr. Revelli's mind the next few moments. "What a strange request, asking a

150-piece university band to perform at a small suburban high school football game."

The seconds were ticking away and the party at the other end of the line wanted a straight yes or no answer. But he thought further, "What would my Band think? As president of the American Bandmasters Association I should certainly encourage high school band directors in every way possible. As a member of the College Band Directors Association, I should stimulate interest in bigger and better performances whenever I can." And then his answer was there just as sure as he was holding the telephone.

"Yes sir, I am very much interested in coming, but two things must be settled first. I must check with my Band to see if they are interested, and I must put through a formal request to our Board of Regents. If both agree, we shall be there."

The party at the other line thanked him in a happy and excited voice and promised to have the principal of the high school send a formal invitation to the Band to appear at the Homecoming, and promised also that it would be a night that both the citizens and the band members would long remember.

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By Arthur L. Williams, A. B. A.

A Section Devoted Exclusively to the
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

**New Original Band Works to Be
Heard in Chicago December 19th**

Although the program for the December 19-20, 1952, meeting of the College Band Directors National Association cannot be given in complete form until the December issue, it is possible to whet the appetites of all of you by stating some of the original band compositions which the Committee for Promoting Original Band Compositions has already in preparation for presentation, Friday afternoon, December 19th. Ernest Lyon, Band Director at the University of Louisville, Chairman of the above committee, reports the following compositions which have been selected to represent the divisions of the CBDNA. Those known to date are:

Representing the California-Western Division:

ANGEL CAMP by Charles Cushing

Representing the North Central Division:

TENSION by Charles Carter

Representing the Northwestern Division:

CONCERT OVERTURE by Kimball Stout

Representing the Southern Division:

PSALM FOR BAND by Vincent

Persichetti

Representing the Southwestern Division:

SYMPHONY FOR BRASS AND PERCUSSION by Alfred Reed

These numbers will be performed by the Symphony Band of the Oberlin Conservatory of Music, Arthur L. Williams, Conductor, from Oberlin College, Oberlin, Ohio, which will also perform the Morton Gould *SYMPHONY FOR BAND* under the baton of the composer. Written in January and February 1952 for the West Point Sesqui-centennial celebration, it was premiered by the West Point Academy Band on April 13th, the composer conducting. Also planned is a saxophone concerto with band accompaniment to be played by Sigurd Rascher, eminent saxophone artist. Watch for the complete program in the December issue!

**Ohio Announces Its Intercollegiate
Band Festival for 1953**

With a record of successful intercollegiate band festivals dating from 1929, Ohio announces that the 1953 edition of the Ohio Intercollegiate Band Festival will be held at Kent State University on May 9-10 with Thor Johnson, Conductor of the Cincinnati Symphony Orchestra, as Guest Conductor. Festival Chairman for

1953 is Roy D. Metcalf, Director of Bands at Kent State University, Kent, Ohio, since 1929, and a veteran in Intercollegiate Band organization since he has been host to the OIBF on at least three previous occasions. Roy reports that in response to the first Bulletin the following Ohio colleges have sent enthusiastic replies:

1. Akron University, Akron, Ohio
2. Bowling Green State University, Bowling Green, Ohio
3. Capital University, Columbus, Ohio
4. Case Institute of Technology, Cleveland, Ohio
5. Denison University, Granville, Ohio
6. Heidelberg College, Tiffin, Ohio
7. Kent State University, Kent, Ohio
8. Oberlin College, Oberlin, Ohio
9. Otterbein College, Westerville, Ohio
10. Wilmington College, Wilmington, Ohio

It was last year that the Ohio Intercollegiate Festival Band appeared on the programs of the American Bandmasters Association in Columbus, Ohio, March 7-8, 1952, when it was organized under the Chairmanship of Jack O. Evans, Conductor of the Activities Band of the Ohio State University in Columbus. Twenty college bands cooperated last season and we urge you to watch for further information as we approach next May 9th and 10th.

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The Oberlin Symphony Band after playing the first performance of Dr. Arthur Shepherd's *HILARITAS OVERTURE* in Warner Concert Hall, Oberlin, Ohio. Dr. Shepherd, former Assistant Conductor of the Cleveland Symphony Orchestra and head of the Music Department of Western Reserve University in Cleveland, stands to the left of Mr. Arthur L. Williams, Conductor of the Oberlin Symphony Band. (See the October issue for more information about Dr. Shepherd's first composition for band.)

Choral Section



Address all Correspondence to The School Musician, Choral Editor

An Enterprising Choral Group From

Down South

By Brother Henry Ernest, F.S.C.

"One so rarely hears a male chorus these days that it is a real pleasure to hear your group." We have heard this remark many, many times after our concerts. "It is a distinct and refreshing experience to hear a group of boys singing with such spirit," remarked a judge at the Tennessee State Vocal Contest. Both of these expressions bring out the fact that the male chorus has a gratifying power of attraction. They also help in part to compensate for the cares and trials met with in training the young male voice on the secondary school level. We hope that our experience will encourage other schools to develop similar groups.

Good Public Relations Organization

We believe that it is very difficult to maintain consistently good musical organizations in a school unless the general atmosphere of the institution is one of serious discipline. Therefore, to display a talented and well-trained

singing chorus to the public invariably brings credit to the school.

The Christian Brothers High School Choral Club is well-known in the Memphis area. Usually our group numbers approximately 75 members from year to year. We give about 16 concerts each year. Last Spring these included a 30-minute concert at television station WMCT, a similar program on radio, and several appearances before civic organizations, universities, and high schools. One indication of the success of our group is the following incident. We were invited to appear before the veterans of Kennedy General Hospital, who have long been accustomed to the best in professional entertainment. We sang our songs with some doubt about our ability to please such an audience, but so well did they like us that they asked us to perform again two weeks later.

In 1950 our Choral Club was chosen

to sing at the Tennessee State Music Festival. It was the only vocal group so honored, the rest of the program being presented by the All-State Chorus and the winning vocal soloists.

Other activities of this group have been the presentation of two Gilbert and Sullivan operettas—"H.M.S. Pinafore" and "Pirates of Penzance"—aided by girls from three local high schools. The cast of 150 sang to sell-out crowds in our 2,500-seat Municipal Auditorium. Local newspapers, billboard advertisers, and radio stations were very generous in giving space and time to these productions.

"The Notecrackers"

In cooperating with civic organizations in their activities, banquets, and fund-raising programs the school must be careful that its vocal group is not exploited beyond reason. An organization numbering 75 is certainly missed when it is out singing for some noon-day luncheon. For this



"To display a talented and well-trained singing chorus to the public invariably brings credit to the school," says Brother Henry Ernest, F.S.C., director of this famous 75 voice boys' chorus from the Christian Brothers High School of Memphis, Tennessee.

reason, we have a second group at Christian Brothers High School that sings under the name of "The Note-crackers." There are usually ten boys in this group. They sing the lighter types of music in four-part harmony. They emphasize "barbershop" music, fast moving Negro spirituals, and folksongs. These boys have appeared on television and at several banquets, as well as at the full choral group concerts.

The Choral Club and the School

Vocal music is handled as a curricular activity at our high school. However, we do have one night rehearsal a week for an hour and a half. Thus, we have four section rehearsals and two general rehearsals a week. One full credit is given for two years' work, and grades are given on report cards. Vocal music, although it is an elective subject, counts toward graduation.

Choral work is very helpful to students in our speech department. In our training program, we emphasize tone quality, diction, and resonance. These are important factors in good speaking, and many of our singers are outstanding in the speech department.

To answer a possible objection that this type of work, with its many appearances, might distract the boys from their school work, we give the following statistics: 37% of the Choral Club made the first quarter Honor Roll and 46% made the Semester Honor Roll—almost one of every two members.

Advantages to Members

It is not necessary to go into all the objectives of music education, since these are well-known. However, we would like to mention one or two points which seem important to us. It is sometimes a terrifying experience for some students to go up on the stage alone. On the other hand, these same students might not find it too difficult to appear with fifty or sixty others. As a boy of this type gathers courage, he might sing with just five or six others and, finally, as a soloist. In other words, a member of a choral group has a means of gradually breaking into solo stage work.

Another point we would like to consider is the cultural angle. Some educators in music say one of their objectives is the presentation of ideals, concepts, and general culture through the type of music they choose. They then confine their singing to one type of music. We try to avoid this pitfall. The repertoire of our group ranges from numbers like Bach's "Now Let Every Tongue Adore Thee" and Palestrina's "Adoremus Te, Christe" to



These clean cut looking young men make up the "Notecrackers" which is the special ensemble taken from the full chorus of 75. Brother Ernest says they are in great public demand for noon-day lunches and club meetings.

"Dry Bones" and similar novelties. Frequent use is made of Waring or Shawnee Press arrangements. Whenever possible we like to sing a good American folk-song, bringing out the historical setting of the song.

A more immediate reward to our members, in addition to the pleasure felt in singing to an audience, is the awarding of a major school letter, "same size as the athletic letter," to all members who have been in the organization two years and fulfill all qualifications. We also give the Choral Club members an annual all-day picnic, and these have proved very en-

joyable.

Because of the good public reception of their efforts, the boys take great pride in membership in the Choral Club. We also have the backing of our Mothers' Club and of the parents of the members themselves. Parents are deeply concerned when they learn of the possibility of their son's being dropped from the Choral Club. Altogether the esprit de corps is high, so that the singing group is really a self-generating morale builder for the entire school—and an excellent means of good public relations with the entire Memphis area.

University of Texas Men's Glee Receives Recognition

AUSTIN, Texas.—A University of Texas Men's Glee Club Series has been inaugurated, with publication of seven musical compositions arranged or composed for the Glee Club by Bernard Fitzgerald, former director.

The series, first of its kind in the Southwest, is published by G. Ricordi & Company, New York City, and eventually will total fifteen titles. Fitzgerald is editor and designed the title page, which includes a reproduction of the Glee Club key worn by members of the organization.

Music published is being chosen from thirty-five songs arranged or composed by Fitzgerald, 1941-50, while he was director. Lloyd Herren now conducts the singing group.

"During my years as director of the Glee Club, I was too busy writing music for the group to consider publication," said Fitzgerald, who resigned due to pressure of duties as professor of music education and director of the University Symphonic Band.

The new series is dedicated "to the University of Texas Men's Glee Club, in appreciation of their cooperation in reading and performing these choruses in manuscript form, and for their inspiring and enthusiastic singing, which provided the motivation for this series."

U. of Southern Cal. to Give World Premiere

Dates for the world premiere of "Volpone," opera by George Antheil of Hollywood, will be January 9, 10, 16, and 17, the School of Music at the University of Southern California announced today.

Carl Ebert, head of the SC opera department, will direct the work, which is Antheil's third opera, but his first to be presented before a local audience. The music, although modern, retains a lyric, singable quality, according to those who have heard it. The libretto by Alfred Perry of Los Angeles tells the timeless story of greed and avarice.

Ebert has just returned from another summer at Glyndebourne where his season included Verdi's "Macbeth" and Rossini's "La Cenerentola." This is Ebert's fourth year at S. C.

Policeman Wins Scholarship From Music And Arts Inst.

Rinaldo Reno Viri, patrolman with the San Mateo, California police department has been awarded the \$125.00 scholarship offered by the Trustees of Music and Arts Institute.

of San Francisco in the seminar in advanced voice study which met during the summer session at the college under Richard Bonelli, famous opera and concert singer.

The young tenor is a graduate of Northern High School in Detroit, Michigan. He has studied singing with Marcas Kellerman of Detroit and with Mrs. Olive Golden and Antonio Rovano of Burlingame and San Mateo. He has attended opera classes both at Stanford and at University of California, and has sung for two years in the semi-final broadcasts of the Atwater-Kent Auditions.

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The Choral Folio...

By Walter A. Rodby

It won't be long now!

The publishers have mailed thousands of lists and tons of sample copies. Music directors have been poring over hundreds of ideas. Writers have piled paragraph upon paragraph. Printers have used up voluminous quantities of red and green ink. The oratorio society librarian has dusted off the well worn "Messiah" copies. Even old man weather isn't the gentle character he used to be. Yes, those important plans for the big Christmas concert can't be put off much longer. In a few short weeks your choruses will begin to get the spirit, and from then on it's "Operation Christmas," with all its color, its activity, and, above all, its lovely music.

A Central Theme

For several years now, I have heard the leading choral directors in the country make the recommendation that the Christmas choral concert should revolve around a central idea. Such a concert, they say, establishes a smoother continuity, and the whole program results in a more satisfying experience both for the performer and the listener. For example, a concert centered on the theme, "The Animals of Christmas," would present choral numbers referring to the animals in the Christmas story. In a program like this, you might find a musical setting of William Blake's poem, "The Lamb;" an arrangement of "Sheep May Safely Graze;" Joseph W. Cloy's lovely composition "The Storke;" perhaps even the brilliant "Carol of the Birds;" and many others. Each number, of course, tied down with a narrator providing the connecting link to each succeeding choral number. Another program idea might be worked around the theme, "A Christmas Travelogue." Here, the familiar carols of different countries would be performed, while the narrator takes you from one country to another.

Unquestionably, the idea is sound in principle, and has proven successful over and over again. If you haven't tried it, you can be sure it will work. But sometimes a program like this is much easier to set down on paper than to put across the footlights. There are many practical angles that simply do not show up on paper, and it is only after you have actually done a concert of this type that you really know what's involved. The biggest problem isn't finding a central theme or an idea. There are many themes in the Christmas story that could be worked out. But what is difficult, it seems to me, is to find the right kind of music that will fit together with enough unity and variety to make the performance artistically successful. Let us say, for example, that we want to build a program around "The Prophecies of the Christmas Story." Right away certain selections

Send all questions on Choral Music and techniques direct to Walter A. Rodby, 407 Campbell St., Joliet, Ill.

come to mind including "For Unto Us a Child Is Born," "He Shall Feed His Flock," or one of the numerous Christmas songs about the star in the East. But four or five numbers do not make a concert, and it's mighty difficult sometimes to find enough music that will satisfy you and your choir and still fit the central idea. So it is this problem of repertoire that most often causes the director to avoid the theme idea in a Christmas concert. You can often have a good idea, but to get the right pieces that your chorus can perform, and develop the narration smoothly and effectively along with the music is more than many a director cares to tackle. There is a solution, however, and I have seen a few directors use it consistently and with much success.

Too Specific

Most people run into trouble with a central theme when they try to make that theme too specific. Take the idea I mentioned about "The Prophecies of the Christmas Story." This idea, although it is a good one, limits your field of selection so much that only with luck and a superior choral group would you be able to put a whole concert together on that theme. A much wiser choice, but along the same lines, would be "The Prophecy That Came True." Now you could find material that would apply to both aspects of the Christmas story: the prophecy and its fulfillment. The music could be paired off in the same way, i. e., "For Unto Us a Child Is Born," followed by a lovely carol such as "Away In a Manger," or "Sweet Little Jesus Boy." Even this idea might be too limiting for some, but it does illustrate the principle of broadening the basic idea enough so that you have more material to work with. Shawnee Press has released a little folder this year that illustrates my point very well. In the pamphlet they suggest the title "What Does Christmas Mean?" as a central theme around which to build your holiday program. You can see right away that an idea as broad as this one certainly would not be difficult to work out. The folder also makes suggestions of repertoire from the Shawnee Press Catalog. (All good, too!) But almost anything you wanted to do from a Bach Motet to a swing arrangement of "Jingle Bells" would fit. And your narration could be put together just as easily. For example, get together with the English department and have the students write a paragraph on "What Does Christmas

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"FIRST ALL-AMERICAN H. S. BAND" BLANKS FOR 100,000

PMEA-West Div. Presents Top 200 Bandsmen

By Paul E. Harding, Washington, Pa.

200 high school musicians, playing like professionals under the direction of Manley R. Whitcomb of Ohio State University, presented three concerts to large audiences in the course of a three day band festival. All three concerts were broadcast and additional tape recording was made for broadcast, and the entire program was recorded. The program included the William Tell Overture, Handel's Water Music Suite, the Finale to Saint-Saen's Symphony No. 1 in Eb and other selections of similar musical stature. This was the Pennsylvania State Band, Western Division, which met at Washington, Pa. May 8, 9, 10, 1952. It was the Pennsylvania festival program in action.

The Pennsylvania Music Educators' Association is a state wide organization of music educators of the schools and colleges in Pennsylvania. The membership in 1952 exceeds 2000. Its primary objectives are to encourage and improve all kinds of music within the state; to be mutually helpful and cooperative; and to demonstrate to the public through band, orchestra and choral concerts and festivals the quality of music which the students of Pennsylvania are capable of performing. The P.M.E.A. is affiliated with the Music

Educators' National Conference and cooperates with the Pennsylvania State Department of Public Instruction and the Pennsylvania State Educators' Association.

The festival program is the most significant activity of the P.M.E.A. It started in 1934 as an All State Band and met in Aliquippa with Dr. Edwin Franko Goldman as the guest conductor and Dave Davenport as the host director. This band was also taken to the World's Fair at Chicago as a part of the Pennsylvania program during the summer of 1934. This band was really not representative of the entire state as only a comparatively small number of schools participated. However, it was the beginning of a program of festivals that has flourished and grown.

In later years as the need became apparent, orchestra and choral festivals were added. Now there are nine district band, orchestra and choral festivals, two state band festivals, and one state orchestra and choral festival. A few counties also conduct festivals. The program has also broadened to include orchestra, choral and band festivals for college students. At the other end of the grade level it has inaugurated festivals for junior high school students. Both the college and junior high festivals are still in the experimental and development stage but indications point toward enlargement and improvement.

The state is divided into nine districts by the P.S.E.A. The P.M.E.A. after some experimentation of its own decided to adopt the same plan of districts. Each district is organ-

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October 15th Deadline Has Been Extended—Lasky

Mr. Jesse L. Lasky, famous Hollywood producer who is currently working on the final plans for the recruitment of students for "The First All-American High School Band" which will be a feature of his forthcoming epic, "The Big Brass Band," has asked The SCHOOL MUSICIAN to announce that the October 15th deadline for audition blanks (September issue) has been extended.

In a conference with Mr. Lasky he stated, "I had no idea that there would be such a tremendous interest shown in the formation of 'The First All-American High School Band.' We asked Mr. Forrest McAllister to make the initial announcement in the September issue of The SCHOOL MUSICIAN, for which we are very grateful. Since that time, letters and telegrams have arrived in great numbers, both at our Hollywood office and at his publishing office in Chicago. We therefore decided (on October 10th) that we would extend the date on distributing and filing audition blanks for 'The First All-American High School Band.' Our plans must be so carefully organized that every eligible boy and girl in the United States and all of its possessions will have a chance to compete for a place in this great band."

Audition Blanks Distribution

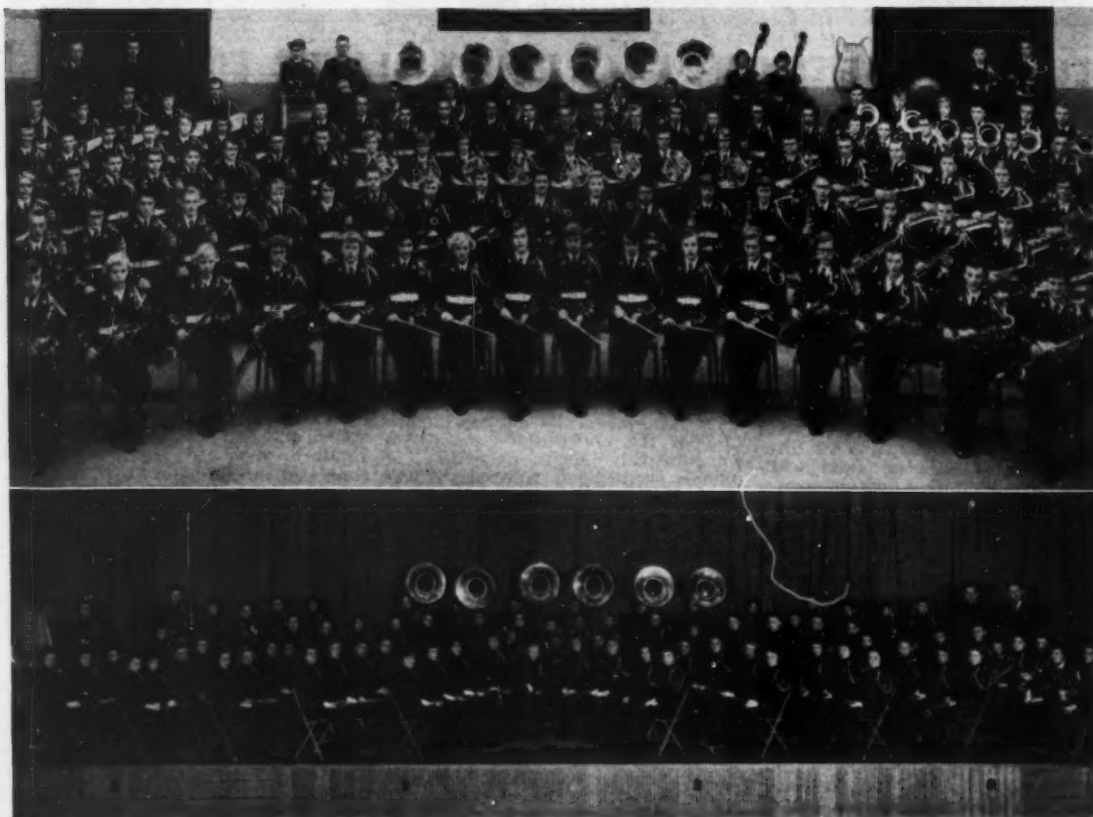
The audition blanks will soon be made available to the estimated 100,000 students who will be interested in auditioning. Consisting of a six-page folder, printed in red, white,

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The Western Division meeting of the Pennsylvania All-State High School Band held at Washington, Pennsylvania, last spring was so successful, that plans are already under way for a bigger and better one than ever before. The guest conductor this year was Manley R. Whitcomb, a favorite with school musicians everywhere, director of the Ohio State University Band. Mr. Paul E. Harding was the host.

Lasky To Speak at Mid-West National Clinic



(TOP) From Iowa, the state "where the tall corn grows" (and fine musicians, too) Mason City proudly sends to the Mid-West National Band Clinic, a championship band of 107 members that has never lost a state or national contest since its contest career began in 1933.

(BOTTOM) The championship Sterling, Illinois, Grade School Band will be one of six excellent bands presenting the finest and most practical music of all publishers at the 1952 Mid-West National Band Clinic, Thursday, Friday and Saturday, December 11, 12 and 13 in the Sherman Hotel in Chicago, Illinois. Six bands, fifteen instrumental clinics, a style show of uniforms, and a grand finale luncheon, will highlight the 1952 National Band Convention.

To Tell Story of "Big Brass Band"

School band directors who are planning on attending the Mid-West National Band Clinic, December 11, 12, and 13, will have an extra added treat. Mr. Jesse L. Lasky, famous Hollywood producer will be the featured speaker at the banquet on Saturday afternoon at 1:00 PM. He will tell band directors the plans for "The First All-American High School Band" and the story of "The Big Brass Band," which he considers the greatest picture of its kind that will ever be produced.

Directors will have an opportunity to meet Mr. Lasky personally and to ask him questions concerning recruitment and auditioning of "The First All-American High School Band." Mr. Lasky produced such great hits as "The Great Caruso" and "Rhapsody in Blue." Following the Mid-West National Band Clinic, Mr. Lasky will continue his research on high school bands and Music Education in general in several of the Mid-Western areas.

From north to south and east to west by plane, by train, by bus, by car, music directors will journey eagerly to Chicago in December to attend the Sixth Annual Mid-West National Band Clinic at the Hotel Sherman on Thursday, Friday and Saturday, December 11, 12 and 13. For many this will be in the nature of another pleasant "home-coming" since they have attended all of the Mid-West Clinics faithfully from year to year. To others it will be a memorable first experience which they will be sure to wish to repeat in succeeding years.

Six of the finest school bands will come from far and near, each ready to present in its own style a carefully prepared program selected from the best of the newest music of all publishers and of all grades of difficulty. From Canada will come the internationally famous Barrie Collegiate Institute Band of 72 members, directed by W. Allen Fisher. At their concert on Thursday evening, with the added attraction of Rafael Mendez as Guest

Soloist, there is sure to be "standing room only." Another band that will travel a great distance to participate in the 1952 Band Clinic comes from deep in the heart of Texas. The Brownsville High School Band, directed by James Murphy, is by popular request making a repeat appearance in just two short years after their sensational performance at the 1950 Mid-West Clinic. They will be heard on Saturday morning.

From Iowa, the state where the tall corn grows (and fine musicians, too) Mason City proudly sends her High School Band, directed by Paul Behm. The enviable reputation of this band assures everyone that Thursday afternoon will be well spent at the Mid-West Band Clinic. Following the Mason City Band, a group of small but mighty musicians will take the stage, as the Sterling, Illinois, Grade School Band, under the capable direction of Cloyd Myers, concludes the Thursday afternoon program.

On Friday there will be only one band concert, since the day will be

given over to clinics—two being held simultaneously each hour from 9:00 A. M. to 6:00 P. M. More about those later. The program Friday evening will begin at 7:30 with a concert by the VanderCook College Band of Chicago, directed by Richard Brittain and H. E. Nutt. From 8:15 to 9:00, a distinctly new feature will be introduced—the “Style Show” of Band Uniforms. Good looking high school girls and boys will model different types of uniforms as their various merits are described by a commentator. The concert will continue from 9:00 to 9:45 and a highlight will be the appearance as Guest Soloist of the great Saxophone Artist Sigurd Rascher. At the close of the concert there will be a second demonstration of Binaural recordings, the first demonstration having been given at the close of the Sterling Grade School concert Thursday afternoon. Binaural recordings is a new process of tape recording and something with which every director will be glad to become acquainted.

The band that will conclude the series of clinic concerts on Saturday forenoon comes from the state of Wisconsin. The Wisconsin Rapids High School Band, directed by Roger Hornig, has been chosen because of its superior ability to most fittingly climax the concert performances of the many excellent bands. Scores of the music for all the band sessions will be projected on a screen so that it may be followed as it is being heard.

Not to be eclipsed by the performing bands, are the fifteen vital clinics throughout the three days of the National Band Convention. The clinics are tentatively scheduled as follows: Grand Opening, Saxophone Clinic by Sigurd Rascher on Thursday forenoon and a Marching Band and Band

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C. Y. O. Concert Band Sherman on December 10th

The C.Y.O. Concert Band of Chicago, Illinois, under the direction of Thomas F. Fabish, will present its annual concert with two performances on Wednesday, December 10, in the Grand Ballroom of the Sherman Hotel, Chicago. Band directors who arrive one day early for the Midwest National Band Clinic, will have the opportunity of hearing this nationally famous band.

By popular request of school-aged musicians, a special matinee hearing has been arranged; tickets will be made available to students through schools and the Music Department of the Catholic Youth Organization, 31 East Congress Street. The evening invitation to the concert promises a program outlined for adult appreciation.

A very successful summer season of first place honors in four major music festivals and contests of the Midwest, including that of the Chicagoland Music Festival, is reason for the enlightening influx of “appearance” invitations received by the Director. The requests of such music world authorities have prepared the path in planning the CYO Band Concert program. With 4 wins out of 4, you can't lose



A National Nonprofit Educational Society

MODERN APPROACH NEEDED

Gone forever are the horse and buggy days. This is the era of jet propulsion. Music students can best be motivated with modern ideas and new approaches. The Modern Music Masters society is being accepted by alert and up-and-going music students and educators as a necessary adjunct to formal classroom drill and practice. 3-M chapters are mushrooming all over the country.

CONVERTING TO 3-M SOCIETIES

Two well-established high school music clubs have recently changed over to 3-M societies so that they could benefit from the added recognition and service which goes with membership in this rapidly-growing, music organization. They are the ALLEGRO CLUB of Myrtle Creek High School, Myrtle Creek, Oregon, and the MUSIC HONOR SOCIETY of Miami Jackson High School, Miami, Florida. The Allegro has had for several years its own bi-weekly news sheet, music appreciation class, and has sponsored a listening session for school and community groups. The Florida school has been using a twelve-point system, similar in many respects to the requirements of the 3-M society.

JOHN KENDEL GIVES O.K.

John C. Kendel, long a leader in progressive music education and now vice-president of the American Music

Conference, recently wrote Alexander M. Harley, 3-M national president, and evaluated the society as follows “I read the material pertaining to the Modern Music Masters society with much interest. I was very much intrigued with the whole idea and congratulate you again upon your forward-looking step in the promotion of music education.”

JUNIOR CHAPTER INITIATES 90

To date the largest chapter in the junior division of the 3-M society, the Abbott Junior High School Chapter at Elgin, Illinois, initiated 90 active members in an impressive ceremony on October 16. Miss Ellagene Morgan (vocal director), sponsor of the record-breaking chapter, has announced an aggressive program for her society. During the year the group will sponsor an all-school dance, an assembly with professional talent, and a musical trip to Chicago. New officers include Tom Hickey, president; Ardis Stewart, secretary; Judy Voreis, treasurer; Pat Cary and Harold Row, program co-chairmen. Co-sponsors of the chapter are Mrs. Jean Morgan Hove (orchestra director) and Adolph Lulek (band director).

TALENT RECEIVES CHARTER

Talent High School, Talent, Oregon, has a natural. The Modern Music

(Turn to Page 55)



This is the beautiful certificate which is issued to schools that request the formation of a MMMS chapter. The National chose this particular official chapter certificate (to be mailed immediately) because of the fitting name of the school . . . TALENT HIGH SCHOOL, Talent, Oregon. Notice the Chapter number is 122. More and more schools throughout the nation are setting up these superintendent-approved chapters. Any school in America is eligible.

James C. Pfohl Named Conductor of Jax Symphony

James Christian Pfohl, distinguished Southern music leader, has been named music director and conductor of the Jacksonville (Fla.) Symphony Association.

One of the South's outstanding music leaders, Mr. Pfohl will continue in his positions as conductor of the Charlotte (N.C.) Symphony, director of music at Charlotte's Myers Park Presbyterian Church, and director of Transylvania Music Camp and the Brevard Music Festival near Brevard, N. C.

A native of Winston-Salem, N. C., Mr. Pfohl is the son of Bishop and Mrs. John Kenneth Pfohl of the Moravian Church.

He accepted the position as director of music at Davidson College in 1933 when he was only 20. But despite his youth, he had already launched a career which included graduation from the University of Michigan with both the B.M. and M.M. degrees with highest honors.

Starting from scratch at the North Carolina College, he built up the Davidson Music Department to among the South's best. He organized six separate musical organizations on the Presbyterian campus and secured national recognition for the school through coast-to-coast radio broadcasts and magazine and newspaper features.

Mr. Pfohl organized the well-known Transylvania Music Camp on the Davidson campus some 17 years ago. Now recognized as the South's outstanding summer music camp, Transylvania also features the famed three-week Brevard Music Festival every August.

He begins his fourth season as conductor of the Charlotte Symphony Orchestra this month (October). In addition to the Symphony and Church activities, Mr. Pfohl has also served as conductor of the Charlotte Opera Association, conductor of numerous special performances in

Winston-Salem, Charlotte and Davidson, and for the Mint Museum of art concerts in Charlotte.

He has been selected as one of 14 outstanding young American conductors to attend the American Symphony Orchestra League with Eugene Ormandy and the Philadelphia Orchestra this month.

University of Michigan Sets Dates for Midwest Music Conference

Orien Dalley, Chairman of the University of Michigan's Annual Midwest Music Conference sponsored by the combined Michigan Vocal and Instrumental Associations has informed *THE SCHOOL MUSICIAN* that the 1953 session will be scheduled for January 9 and 10.

The tentative date of the last week in November has been cancelled. Band, Orchestra and Vocal Directors in the Midwest states are invited to attend this outstanding conference.

Tri-State Band Festival Sets 1953 Dates for Enid

The Twenty-first Anniversary Tri-State Music Festival will be held in Enid, Oklahoma May 6-9, 1953. Last year 7600 school musicians were in attendance, representing seven southwestern states. Festival Manager Milburn E. Carey indicates the same high quality nationally-known adjudicators will officiate.

Each year Tri-State expands in territory, and arrangements are now being made to take care of groups from Tennessee, Mississippi and Georgia as well as southwestern states. Events to be held for orchestras, choruses, bands, soloists, ensembles and drum and bugle corps. School music directors interested in obtaining Tri-State information may contact Mr. Carey at University Station Post Office, Enid, Oklahoma.

Colorado MEA Keeps Fall Schedule Humming

The University of Colorado was host to 69 bands from Colorado, Nebraska and Kansas at its 10th Annual Band Day for the C.U.-San Jose State football game. Parade and maneuvering contests were held in the morning. Over 5,000 musicians played several selections at half-time. Highlight was the playing of "Solomon Levi" and "Spanish Cavalier" at the same time, entitled "The Battle of Bands."

The following bands received Division 1 in both the morning parade and at the maneuvering contest: Class A—Boulder and Sterling, Colorado, Class B—Arvada, Colorado, Class C—Monte Vista.

1st Divisions in maneuvering were received by: Boulder, Sterling, Arvada, Haxtun, Monte Vista and Imperial, Nebraska.

1st Divisions in the parade were received by: Boulder, Sterling, Longmont, Ft. Morgan, Colorado Springs, Loveland, Arvada, Brush, Berthoud, Louisville, Rifle, Monte Vista, Windsor, University Jr. High from Boulder, and Gering, Nebraska.

The next events were the marching band clinic held at Adams State College on October 18 and the Band Day at Western State College on October 11.

NASM to Hold 28th Annual—Chicago—November 28-30

The annual meeting of the National Association of Schools of Music will be held in the Palmer House of Chicago on November 28, 29 and 30, with preliminary meetings of committees and commissions November 26 and 27.

Under the presidency of Price Doyle, Director of Murray State College Music Department, Murray, (Turn to Page 37)

A Piano Is Formed With Keys That Move And Play



The 120-piece East High Band of Sioux City, Iowa, forms a grand piano, as the black and white keys move to the familiar strains of "Chopsticks". Dale Caris, the director, says this formation can be easily adapted to any size group.

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Teen-Agers Section . . .

Pen Pal Club Starts to Grow—Names Requested

By Gary W. Longrie
Pen Pal Club Coordinator
702 West Mason
Green Bay, Wisconsin

Teenagers throughout the nation and fourteen foreign countries that The SCHOOL MUSICIAN reaches are invited to send me their names and addresses if they are interested in exchanging news, ideas, and pictures through letters. Write me at the above address. I will send the names on to Judy Lee and they will appear in the next issue of the magazine.

Here are the names of five Pen Pal Club members who would like to exchange letters with other teenagers anywhere.

1. Stanley E. Hopkins, Wakita, Oklahoma. He is a drummer.
2. Barbara Nellis, 1620 Tenth Avenue, Green Bay, Wisconsin. She is a drummer.
3. Larry Clayton, Box 17, Sandy Springs, South Carolina. He is a clarinetist.
4. Joul Sandre, Maasin Institute, Maasin, Leyte, Philippines. No instrument given. Be sure to use an air mail stamp. It will save weeks of travel time.
5. Polly Speicher, R.R. No. 1, Elkhart, Indiana.

A few names have been suggested for the Pen Pal Club name. Here they are:

1. School Musician's Band Organization
2. High School Band Students Club
3. Pen Pals Music Association
4. Band Students of America

How about you teenagers everywhere sending me your idea of a good official name for the club?

Your idea of a pen pal club that you thought of last spring sure is

By Judy Lee

catching on like fire, Gary. The publisher of The SCHOOL MUSICIAN suggested to me that you be made coordinator of the club. So, you are it. Good luck on it, Gary. Keep me posted on new names, ideas, and pictures. . . . J. L.

School Days—Hats— PA Week Themes for Washington High

By Sara Scott, '53
Teenage Reporter
Washington, Pa.

The Washington High School Band, Washington, Pennsylvania, with Paul E. Harding as director and David Hill as head drum major, has ushered in another football season with several attractive shows. The themes of the first four shows were "School Days," "Hats," "Spirituals," and "Pennsylvania Week." During the summer the band participated in two community picnic programs at Washington Park and the Pony League World's Series.

A total of forty-two members graduated from the band at the last commencement. Replacements have been made from the junior band. August Manzella and Andrew Balent, two of last year's graduates are enrolled in the music departments of Duquesne and Syracuse universities respectively.

Officers were elected in May to serve for this school year. They are Thomas Tucker, President; Gust Panagiotis, Vice-President, and Marjorie Fulton, Secretary-Treasurer.

Sounds like Washington High really had some top halftime shows, Sara. How about a snapshot of your new band officers? . . . J. L.

Lenoir, N. C. Band Starts Off Year with 7:30 Drill

By Eleanor Powell
Teenage Reporter
Lenoir, North Carolina

The band got off to a flying start this year by beginning 7:30 drill on Monday, September 1. This had been preceded by twice weekly rehearsals during the summer and a week of morning rehearsals for upcoming freshmen. By starting this early we were able to perform at the half of our first game at Morganton. Near the end of the first half of the Valdese game the band was forced to go inside due to rain.

In addition to our faculty of last year, Mr. Harper, Mr. Kirsten, Mr. Kaufman and Mrs. Stallings, we now have Mr. Woolley, who will work with brass players, as well as Mr. Boyd, a practice teacher from Appalachian. Mr. Boyd is from Roxboro, and is majoring in music at Appalachian, specializing in trombone. He will do most of his teaching at Junior High with Mr. Kirsten but he will also observe Glee Club and Senior Band.

The membership of the band this year now stands at sixty-nine. This includes four seniors, twenty-four juniors, thirteen sophomores and twenty-eight freshmen, quite an increase over last year.

We are looking for a great year in the band this year and hoping for the support of the whole student body.

South San Francisco Gets New Uniforms

By Joan Flasterbusch
Teenage Reporter
South San Francisco, California

I would like to put some news in The SCHOOL MUSICIAN magazine. Our school has received the magazine for many years but has never put any news in it so I am sending you some from our school band. It's about our new band director, Mr. W. C. Heckman, who has only been with us for two years.

When he came to our band we only had seventeen players. Within less than a year he got fifty-four students interested in the band. Not only did he build up the band, but helped us get new uniforms, which he designed himself.

With his help we are becoming the number 1 band on the peninsula. The students think he's grand.

That was a honey of a news release, Joan. Now how about a picture of some of the kids with your director, in those new uniforms he designed? . . . J. L.



Here is a beautifully dressed as well as beautiful sounding girls vocal ensemble from the Hudson High School, Hudson, New York. These keen teenagers brighten up many a school activity as they blend their voices in classical, semi-classical, and yes, popular music.



Now this is what I would call a real satisfying teen-ager's clinic. It is the percussion section of the Wisconsin "All-State Band" in a clinic session under their favorite instructor, Mr. Thomas W. Wood from Peoria, Illinois. Though Mr. Wood insists on an informal atmosphere, for his sessions, he hammers home his technical knowledge and skill like a jet ace pilot. We say "Let's have more clinics like Mr. Wood's."

A Truly Wonderful Letter From Leyte, Philippines

Maasin Institute
Maasin, Leyte

Dear Miss Judy Lee:

Will you please kindly send me some names and addresses from those who wanted to have pen pals? I would like to write to them. Especially to those who are interested in music.

I myself am a music student, a band member, and admire much your Teenagers Section in the May issue,

1952, which is the only issue I happened to get.

I shall be grateful and will appreciate the favor of your reply.

Lovingly yours,

Joul Sandre

It was wonderful hearing from you, Joul, especially coming from so far. I suggest that you try to get hold of the June, September, and October issues of *The SCHOOL MUSICALIAN* and write to the pen pals and Teenage Reporters in those issues. Why don't you become the Teenage Reporter in Leyte and send me some news each month? . . . J. L.

TEN TOP MARCHES

October 1952 Rating

And still they come . . . postcard after postcard. The football season has certainly been a mixer-upper in the contest during October. You will see where some of the top marches took a nose dive, and some brand new ones shot right up among the top-notchers. Guess the gang in Ohio didn't like to see "Men of Ohio" drop to second place, so they put on a card drive and put it ahead by 193 votes.

Here are the ratings as you voted for them in October.

1. Men of Ohio Fillmore
2. Bursts of Trumpets Walters
3. El Capitan Sousa-Buchtel
4. Hail Detroit Smith
5. Stars and Stripes Forever Sousa
6. Hail America Richards
7. Black Jack Huffer
8. National Spirit Hummel
9. Texas Tech on Parade Chenette
10. March of The Steelmen Belsterling

I received several letters asking if a band can vote each month from

now until the end of the school year. By all means vote each and every month. That is the real purpose of the contest, to show the country what the ten most popular band marches are each month. I have some schools that have voted every month since we started the contest last spring.

Here is all you do. The director of the band asks the band to vote for the march they like best for the current month. He (or one of the students) sends me a postcard or letter with the name and composer of the march, plus the number of students in the band. If there are thirty-seven in the band, then it means your band has cast thirty-seven votes for your favorite march, which will in all probability be the same march that a dozen other bands picked.

Now . . . get busy right today and take your vote. I must have your decision reach me by November 26th if it is to be included in the November rating. If not, I will automatically count it on the December list. O.K. . . . let's raise the vote another thousand during November.

Statesville, N. C. Features "Stairway to the Stars"

By Dick Mitchell
Teenage Reporter
Statesville, North Carolina

Here in Statesville we have a sixty-piece band directed by Mr. Gerald Bryant. In five years he has built the band from a few pieces to the well rounded sixty-piece band it is today.

A typical halftime novelty for one of our football games is the one we did on Friday, September 26th. Each person carried five small flashlights (on feet, shoulders, and cap). After forming the school's letters we made a nugh blue star, and with majorettes twirling lighted batons on the tips of the star, played "Stairway to the Stars."

Although we are practicing in the auditorium now, our school hopes to have our two-story band and choir building finished by concert season.

I'll bet that lighted star was really beautiful. Wish you would have sent me a picture of it. How about a snapshot of that new two-story band and choir building? . . . J. L.



"And then there were four" might well be the title of this picture, for here are the four Keen Teen-agers from Vermillion, South Dakota High School Band that won the positions in the B-b Clarinet Quartet. Pretty snappy and pretty, don't you think?

Idaho "Bulldogs" to Sport Gold Spats

By Barbara Lindsey
Teenage Reporter
Sandpoint Bulldog Band
Sandpoint, Idaho

Hi guys and gals!

Well, it's back to the old grind again, but with something new added for the Bulldogs. After years of industrious toil of the band members and many of our local friends, we are getting new band uniforms. They're red with neat gold braiding and stuff, and to top it off, gold spats. Scrump-tious, huh? We can hardly wait, as you can imagine. Well, next time, more news on our music and such, and maybe even a picture or two.

Hey Barbara, your new uniforms really must be something! How about a snapshot of some of your gang showing those new spats. Wow! I'll bet the folks at Sandpoint will think they're tops. . . . J. L.

Baton Twirling Section

News . . . Clubs . . . Views . . . Associations . . . Activities . . . Pictures

TIPS TO TWIRLERS FOUR MAJOR PROBLEMS

By O. K. Anderson
NBTA STATE COUNSELOR FOR TEXAS
Dir. of Bands — Corpus Christi, Texas

If you as a majorette were given a choice as to what the four major problems of your band director, with regard to his majorettes, were, what would you choose? Finance? Routines? Lack of Practice?

I'm certain your band director will tell you that while your choices are good, there are other items which head the list—such things as:

1. Loyalty to the organization.
2. Pride in the organization.
3. Jealousy among majorettes.
4. Conceit on the part of individuals.

Most band directors seem to feel that if majorettes realized what problems these items create, many of their headaches could be avoided.

Loyalty to your organization involves not only constant improvement through practice and study and appearance at public performances, but also, your appearance when the less glamorous jobs (rehearsals and endless routine details) are on the agenda. Sometimes these details fall at inconvenient times. It might even prove necessary for you to cancel a date with your most handsome boy friend!

Pride (Esprit de Corps) involves many things—not only self-improvement and a job well done—but attitude, cooperation, appearance, punctuality and loyalty.

Jealousy or selfishness on the part of individuals has probably ruined more good twirling organizations than any other single factor. Everything which is done in an organization is done for the good of the group as a whole. As an individual—loyal to the group—it is the duty of the majorette to go along with the group. Jealousy cannot be disguised nor hidden. It will become obvious—not only to the band director, but to the general public as well. In a really fine group, there is no room for "prima donna tactics." If the individuals are loyal, have pride in—and are working for—the better of the organization, there will be no time for jealousies and selfishness.

The problem of conceit can be "cured" only by the individual. Conceit should not be confused with "cockiness"—a certain amount of which is probably an asset to the performer, but it should be remembered that, while the individual may be handy with the baton, there are probably others who could give him a run for his money were the opportunity to present itself.

For many years, ours has been an honorable and proud profession. The positions of twirler and drum major have always been coveted and envied. Let's keep them that way by viewing ourselves in light of these four problems and see if we are

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Ted Otis Featured in "Stars & Stripes Forever"

Ted Otis of Long Beach, Calif., former midwest twirler, now twirling and operating majorette studios in Southern California, has just completed work in the 20th Century-Fox picture, "Stars and Stripes Forever."

In the film, which is based on the life of John Phillip Sousa, with Clifton Webb in the leading role, Otis plays the part of the drum major in the band, also presenting a twirling specialty act.

Otis, who won many titles as a



Here is the spectacular twirler, Ted Otis, who is featured in the new 20th-Century-Fox picture, "Stars and Stripes Forever," which depicts the life of the late John Phillip Sousa.

performer between 1938 and 1946, includes among them such triumphs as two-time winner of the Senior Boys Championship at the Chicago-Land Music Festival, four times Michigan State Champion, and 1st place winner in the 1946 Wisconsin Spectacle of Music.

Ted is a versatile and colorful performer whose background includes night club specialty acts, plus twirling at the head of such noted bands as Notre Dame, Michigan, Michigan State (where his brother drum-majored from 1935 to 1938), Iowa State and the University of Southern California.

He is presently N.B.T.A. California State Counsellor.

National Twirling Judges Association Formed

The National Baton Twirling Association has announced that a new subsidiary will officially go into being on January 1st, 1953. The new group will be called the National Twirling Judges Association and will furnish

highly trained judges for nearly all of the nation's important contests.

A special feature of the new group is the "apprentice-training" program to be available to those wishing to enter the judging field. It is believed that a new era in the field of twirling will come about with the foundation of this new group.

A FREE nine page "Prospectus" is available to those interested, listing complete information as to how you might become a NBTA certified, nationally recognized, twirling judge. Write: NBTA National Headquarters, Box 266, Janesville, Wis.

Tournament of Twirlers Makes Hit at Ludlow, Ky.

By Ed Maundrell

On September 27th we held our first "Tournament of Twirlers" with eighty-five contestants from five states. The place of this new and spectacular event was Ludlow, Kentucky.

Trophies were presented to all first place winners in each division, and medals to all first, second, and third place winners. The Greater Cincinnati Outstanding Boy and Girl each received handsome trophies, as well as the Open Outstanding Boy and Girl, and the Grand Champion of the Day.

If you are interested in hearing more about the rapidly growing tournament and what our plans are for next year, write me a note . . . Ed Maundrell, 2811 Orland Avenue, Cincinnati, Ohio.

Our Mascot



Proud indeed, are the folks of Phillipsburg, Kansas, for they feel they have about the cutest and smartest high school band mascot in the country. She is 5-year-old Brenda Kingery who is the favorite with Director Raymond A. Decker, and the class of thirty-five twirlers.

The Twirling Workshop

By Floyd Zarbock
Twirling Drum Major,
U. of Mich.

We have all come to recognize the fact that one only gets out of something as much as one puts into it. That is to say, the more time one devotes to any goal the greater his chances are for arriving at this goal.

We shall in this workshop session discuss how the individual can aid himself and his teacher. We shall also elaborate on the question, "Should you limit yourself to the twirling of one baton?" In addition to the above, we shall first take up the questions our readers have sent in.

In our last article we covered the topic of the importance of acquiring a qualified twirling instructor. We have had several letters from our readers who desire to know if there is any sure or foolproof way for them to determine if they have a qualified instructor.

There is no foolproof way, but there are a few general questions that may help to enlighten you, e.g., "What has this person accomplished in twirling?" "What does this person profess to do in the future for the art?" "Is this person able to teach in a coherent manner which is conducive to excellent twirling?" Thus by learning from experience (which quite often is a good teacher), and by analysis, you will benefit a great deal in selecting an instructor.

There are many ways in which a twirler can aid his teacher, such as by being prompt for lessons, being attentive, by showing enthusiasm, and by being conscientious.

You can be sure that an individual who keeps appointments is one who is able to plan and organize his time. By doing such you never find that meetings engagements is a chore. Quite to the contrary, you will find it a desirable habit. You will also discover that your instructor will appreciate your promptness, for he too undoubtedly has a schedule to adhere to. Remember, also, that there is no excuse for being late.

Attentiveness is a quality or characteristic that every single individual should have always and not merely while taking a lesson. You owe it to yourself as well as to your teachers to be a good listener. We do not say that you should not talk, as your ideas should be heard just as everyone's should be, and by all means try to reason out and solve your own problems, at least to the best of your ability.

Needless to say, perhaps, you would not be twirling if your interest did not lie in the field, and it should have been you who first sought to learn the art. This is not always the case, however, as sometimes the parents have rather definite ideas as to what their Jimmys and Janes should learn. At any rate, if after being fully exposed to the

twirling field, you do not have a sincere desire to remain in it, and you find it prosaic, we believe you would do well to set it aside, and possibly if circumstances permit try yourself in some other field.

We all have a conscience and it should be the internal portion of us that decides the right from the wrong. Thus everyone is conscientious, but the degree of conscientiousness varies from person to person. Having twirled a little you all should begin to recognize what is good and what is bad in twirling. You should also have some idea as to how much time is required to master the tricks you learn. If there is any doubt in your mind concerning any phase of a trick, lessons, or twirling, ask your teacher about it. Keep in mind also that it is a rare case where too much practice is harmful.

Besides trying the above to aid your twirling, you might also try corresponding with other twirlers, and learn how they feel about certain new tricks, etc.

Before you begin to twirl two batons it is a good policy to be fairly proficient with one. This is not an ultimatum, but rather, a logical pattern, which has in almost all cases proven in the past to be a beneficial one. This does not mean that everyone who is a master of one baton will be assured of the same with two, nor does it say that you can not be a good two baton twirler if you can not twirl one. We believe, however, that it is to the twirlers advantage if he or she first has a sound working knowledge of one baton, and from there proceeds to two batons. Everyone should definitely become familiar with the art of twirling two batons.

So very many people have written us concerning the various twirling magazines, and twirling books, and the numerous twirling organizations to which they should subscribe, buy, or join, that we have decided to devote the entire column in next month's issue to these disconcerting problems.

We wish to thank all of you who have written in and to encourage you all to send us your views on what we have already discussed or on what we plan to discuss, or on what you would like to have discussed.

See you in December. In the meantime, "Increase Your Practice."

Meet Your World's Girl Junior Baton Champion

By Eddie Sacks, I.B.T.F. Advisor

One of the most outstanding and pleasant majorettes in the world today is the I.B.T.F. JUNIOR WORLD'S BATON CHAMPION, Sonie Rogers of Watervliet, Mich. Now at the ripe old age of 16, Sonie has compiled one of the most impressive records ever set in baton twirling. Before winning the highest title in that baton field, that of World's Baton Champion, Sonie emerged victorious in over one hundred contests across the land.

This summer alone, Sonie traveled with her parents over 6000 miles by automobile to compete in the leading contests throughout the nation. Sonie's travels have brought her into

contact with many interesting and famous people such as Judy Canova, Gov. Adlai Stevenson, "Butterball" of the Ink Spots, but in the words of Sonie "the best people of all are the people you meet at contests. The kids and their parents both have to be pretty much all right or they wouldn't stay with a sport as wholesome as twirling. Like I said, they're the best kids in the world." To become the World's Champion,

A Real Champ



Introducing the IBTF World's Junior Girls Twirling Champion, Sonie Rogers, Watervliet, Michigan.

Sonie has practiced extensively. She works hard for 30 to 40 minutes three times a day. Sonie said she can take it better that way. Besides Sonie tires quickly and she knows that she cannot accomplish much after she is tired. As for training hints, Sonie says, "The week before a contest I live on beef, vegetables, fruit, and milk. I train like an athlete, but more strict, I think, than most athletes. I date very little during a contest season and I always keep early hours. On contest day I might not eat a single meal, but I eat green grapes by the pound. I can twirl better if I eat green grapes. I have a superstition about my practice the day before a contest . . . if I do a bad job before a contest, then I think it is a good omen. If I do a good job, then I always think I'm on the beam. So, either way I kid myself into thinking it means I'll do a good job." Yes, whatever it took to become THE WORLD'S JUNIOR BATON TWIRLING CHAMPION, Sonie Rogers I.B.T.F. Mich., came through with flying colors. Sonie is looking forward to 1953 when she can enter the senior division of the World's Baton Championship.

For the Drum Majors, Majorettes, and twirlers who wish to be placed on the 1953 I.B.T.F. World's Baton Championship and World's Most Beautiful Majorette Contest mailing list, send your name, address and age to Mr. Eddie Sacks, General Chairman, P. O. Box 608, Johnstown, Pa., U. S. A.

Learn to Twirl a Baton

Be a Champ. We'll Show You How

A MONTHLY FEATURE

By Don Sartell

With football season and all of its color now at hand, twirlers should strive to gain originality and showmanship, especially for use when performing during the halftime programs.

Twirlers should always bear in mind that "flash" movements and tricks seemingly take their place over difficult, less-flashy, tricks when performing at an outdoor event of this type. A high aerial will always win applause from the most critical of onlookers. Fancy catches and tricky releases make them appear all the more spectacular.

Goal Post Throw

One stunt always in good taste is the "Goal Post Throw." As you pass under the goal post when both entering and leaving the field, execute a throw—allowing the baton to ascend up and over the cross-member of the goal post. It is important that you time the throw so that you will not have to stop to execute the throw or hesitate or run forward to make the catch. Just as you near the post—throw up with a slight forward motion so that you can maintain the normal rate of march and make your catch with seemingly no effort. Smoothness and poise are essential.

You will find that if you execute your throw with a slight angle to its spinning motion that the cross member of the goal post will not interfere in allowing the baton to cross. Of course, its best to throw high enough so that there could be no possible interference.

Fire Batons

Fire batons are gaining in popularity for use at outdoor events. A fire baton is merely a facsimile of a regular baton—only with webbing wrapped around its ends. After being soaked in a fuel for a few minutes, it is ready for use. Fire baton twirling should only be attempted by accomplished baton twirlers and then only after the user has made a thorough study of the necessary precautions to be taken. A few manufacturers now produce fire batons and there is a booklet on the market telling exactly how to use one. (Free literature—Box 987 Richfield Branch, Mpls., Minn.)

Sparkler Batons

A couple manufacturers have come up with a baton that employs the use of a sparkler at each end. The sparklers are very similar to those seen around the 4th of July celebrations. They are especially designed to screw into the ends of a special shaft.

The Twirl-a-Hoop

One manufacturer has come out with a "hoop" baton that is new and different. A large hoop is fastened to a regular baton so that baton can

be rolled and juggled—providing a thrilling new and different twirling effect.

Flag Swinging

Flag swinging and twirling is something that every twirler should look into. It is becoming ever more popular and is very spectacular to watch. Unison-flag swinging is easily accomplished and highly beautiful for use on a football field. There is nothing more spectacular than a high throw gracefully executed with a flag shaft bearing your school colors.

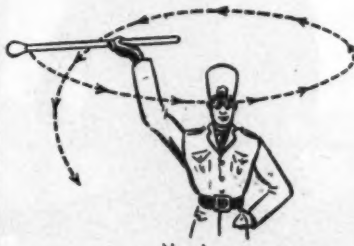
Be Original

There is no end as to the number of original stunts a twirler can work out for use during a football game half-time pageant. Work out ideas that are within the capabilities of your twirling group.

Bear in mind that the onlooking public always enjoys something new and different.

The Hurdle Jump

One trick that is always very spectacular for use at an outdoor show is the hurdle jump (see illustrations below). Holding the baton at the tip end—swing baton over your head as shown in illustration one. As baton nears starting position bend body forward and hurdle as shown in illustration two. This is the first and basic way of learning a hurdle jump. Of course, a number of variations can be worked out. Movements should be done with quickness.



No. 1



No. 2

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Lighted Batons

If your band is planning a show where the stadium lights will be off for a portion of the program—plan early and have a lighted baton stunt worked up. There are a various number of good battery-lighted batons on the market. Note—by unscrewing the plastic ends and inserting a small piece of colored cellophane you can gain colors or a combination of colors. Of course, it would be nice if you would use your school colors for such an act.

IS FIRE BATON TWIRLING DANGEROUS?

By Don Sartell

Is Fire-Baton Twirling dangerous?, and Who Can Twirl a Fire-Baton?, are two questions that are being asked most frequently by twirlers, their parents and other interested persons.

Without a doubt, Fire-Baton twirling is the most spectacular form of all baton twirling. For years, twirlers have hesitated to attempt Fire-Baton twirling because of the lack of proper instructional material and specific information as to the exact way to go about it.

As an aid to twirlers, the National Baton Twirling Teachers Supply Co., Box 987—Richfield Branch, Minn., has secured

(Turn to Page 37)



By Dr. John Paul Jones

There is some question in my mind as to whether this will reach Editor McAllister in time but I would like to have you know we are now in our new building, having just moved in as this is being written—in fact, I am writing this up on the stage of our auditorium midst pianos, cooling fans, a cluttered desk and boxes of books. I hope soon to find my way out.

Seriously we have a nice new building, small but adequate and complete with studios and auditorium seating about two hundred which serves well for our recitals and programs. So I am dedicating this late hour (eleven P. M.) to this column.

More About Heaters

I have received a letter of inquiry concerning the drum heaters mentioned in the September issue. The writer asks: "What is wrong with the old method of using an electric light inside the drum? This has been done for many years and it worked pretty well."

Yes, I have used many a light in

Send all questions direct to Dr. John Paul Jones, Conservatory of Music, 221 1/2 Broad St., Albany, Ga.

the drum especially in tramping days—in fact, had to and it worked because it was the best thing available. It will still work but I doubt that it will surpass the newly introduced device for the same purpose. Also there was always the problem of the lighted head which I never liked very well. However, each to his own choice and fortunate we are that there is more than one way to do most anything.

Another drummer writes: "At last I am happy to hear of something to keep drums dry and tight. In our climate (on the coast) this is quite impossible at times so thanks for the tip. I think it will solve our problem."

Another asks: "Is there a light of any kind in these new heaters?" Of course, this has just been answered, as the heating element is encased in an aluminum tube.

Young Drummer

An interesting inquiry comes from a parent who is anxious to buy some drum equipment for the young son. The father writes: "I played drums when I was a kid and that was a long time ago. Nobody taught me—I just picked it up at school and finally played in the town band but I know now I wasn't as good as I thought I was and if my son is to be a drummer I want him to start right. He is ten years old. Is that too young? I was in high school when I started. Can he start at ten or should I wait? Another thing. There is no drum teacher in town and he will have to study from the school band director or I will have to help him and as I said I don't know much about it."

There are several considerations here. First, does the young fellow want to be a drummer? Second, does he have a good sense of rhythm? Third, is he willing to work like blazes on an instrument which plays no tune? If he answers "yes" and is willing to stick with it, he will become a good drummer and a successful one. The problem may be in the teaching. Perhaps the school band man will be interested and will be capable of getting him off to a good start. If so, and the teaching is conscientiously done, you will soon have a drummer in the house. Now if the father takes over there may be a problem. 'Tis strange how one member of the family always finds it difficult to teach another member of the family, so this must be approached with care and discretion. But with a good book of instructions and a care-

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ful mastery of the fundamentals there is no reason why the father-son combination shouldn't produce results. This will be especially successful if duets are played as often as possible.

Duets

How many of you do play duets? It is lots of fun. I think two drummers can really get a "bang" out of some good rhythm stuff. Duets can be had at any level of difficulty and I know of no better training material. You will be surprised at your improvement not only in rhythm and note reading but your ability to cooperate with others. Ability to play well in small groups is the foundation of good band and orchestra playing. Occasionally you will find a drum solo which may be used as a duet by starting one drum one, two or four measures late and then follow through with the solo as written. I have seen this work nicely on less complicated numbers. Of course very complicated beats would not lend themselves to this ordinary treatment. In any case, the best bet is to buy some nice duets, or purchase books which contain them.

How many of you bought the new Ludwig drum recording? If you have not done so be sure to get it. To me it is well worth the cost and should be in the music library of every school.

Well, the hour is late as already noted and I must close up shop. Let me try to help you so send more letters with more drum problems. If I can not solve them, I'll contact someone who can—anyway, I'll be glad to hear from you and especially from those who have been past correspondents and are now in college or other fields. Where are you? See you next month.

Horn Club of Los Angeles Sets French Horn Contest

A unique contest with \$400 in two prizes for new American compositions featuring the French horn—as a pioneering effort to encourage American music and composers, to stimulate interest in the French horn and extend the repertoire for that beautiful instrument will be sponsored by the "Horn Club of Los Angeles, California."

The Horn Club is an unusual organization, possible, perhaps, only in the Movie Capital where are assembled a large number of artists on this instrument from symphonies, motion pictures, radio, T.V. and the dance field. Their innovation of programs entirely for horn ensemble with the repertoire already at hand has received enthusiastic acclaim. (Most recently in Glendale, Calif., 22 horns under the direction of Wendel Hoss.)

Judges are nationally prominent composers, critics and musicologists George Antheil, Mario Castelnuovo-Tedesco, Alfred Frankenstein, Lawrence Morton and Miklos Rozsa.

Compositions (with no prejudice against previous performance) may be submitted now or any time until MARCH 1, 1953. Early entries will facilitate performance this season. For further information write direct to: Joseph Eger, 7209 Hillside Ave., Hollywood 46, California.

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The following works are reviewed here in the hope that they will be the answer to both Teacher and Student's prayers!! Frankly, there isn't any excuse for dull yearly repetitions, when the publishers are coming forth with interesting new materials (for all levels).

Orchestra & Ensemble Music

Toccata—Frescobaldi, Girolamo (1583-1644) Freely transcribed for orchestra by Hans Kindler. Publisher: Mills Music—Full Score \$1.50 (with orchestration). Full Orchestra—\$2.50.

Another fine orchestration by that excellent orchestrator Kindler. Moderately difficult. Excellent for High School and College.

20 Chorales—a choral Prelude and a

Fugue by J. S. Bach. Arranged and edited by E. McConathy, R. V. Morgan, H. E. Clarke. Publisher: Oliver Ditson. Conductors Book (Piano) \$1.00 other books 60c each.

Arranged for orchestra, band and smaller groups of string, woodwind and brass instruments, and their combinations. Conductor part (3 staves) has suggestions for balance in orchestra—band—Distribution of Inst. according to voice—Parts and suggestions for Quartets, Quintets, and Sextet ensembles. Harmonized in four parts A-B-C-D. Violin Book uses two staves—2 separate parts written in octaves. Upper octave of 1st violin uses 3rd positions, Viola has 2 parts on 1 stave in 1st position, Cello and Bass part uses 2 staves. The C part appears separately on tenor clef above as well as on the bass staff below, sounds being identical. Cello up to 4th position. Keys G.F. thru Gb. Excellent for Jr. and Sr. High.

Note: (This is reviewed for those

who have asked for orchestral and band settings of Bach Chorales.)

First Ensemble Album—Arranged by H. S. Monger. Publisher: Presser Piano Conductor 75c, parts 40c.

For all band and orchestra instruments also suitable for Solo, Duet, Trio, or Quartet—Piano ad lib. Harmonized in four parts A-B-C-D. All four parts appear in Violin, Viola, Cello Books. Bass (and Tuba) uses 2 staves—only "D" part. "A" part in Viola and Cello up to 3rd position. Violins and Bass in 1st position. Keys G-C-F- to Ab. Familiar selections including themes from *Finlandia*, *New World Symphony*, *Semiramide Overture* and folk songs. Fine for intermediate groups, grade and Jr. High.

Fiddlers Four—Arranged J. M. Wetlaufer—Publisher: Boosey and Hawkes. Four parts in each book.

This is a book of violin quartets in the 1st position. Fine as supplementary material for beginning and intermediate groups. Melody line appears in all parts. Large print, well edited. Selections include themes from Bruch and Mendelssohn. Violin concertos.

More Tunes for My Violin—E. Murray and P. Tate. Publisher: Boosey and Hawkes.

Original tunes for 2 violins and piano. First Violin up to 3rd position—optional 2nd Violin, 1st position. Piano is about 3rd Grade. Interesting for young performers and audience.

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LIEDERLAND—Arr. N. Cockburn—
 Publisher: Boosey and Hawkes 75c
 solo part may be purchased sepa-
 rately.

Nine selected songs of Schubert,
 and Brahms arranged for beginners.
 Large print—Good editing.

* * *

*Dances Arr. and edited by V. E. Gehr-
 kens*—Publisher: Boston Music \$1.50
 —Separate Violin 40c.

Volume 1—Transcribed from cham-
 bers orchestra music of Mozart and
 Beethoven. Included are several for
 duet, trio, and quartet of Violins. The
 material ranges from easy to interme-
 diate (3rd position). Large notes well
 edited. Fun for the performer as well
 as audience.

* * *

Dances—J. P. Rameau—Transcribed
 for Violin and Piano and edited by G.
 Ross. Publisher: Boston Music. \$1.50.

14 Dances from the Operas and
 Ballets of Rameau. Explanation of
 the dance forms are given before each
 selection. Excellent for intermediate
 (up to 3rd position) Student.

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The Violin of Bygone Days—Publish-
 er: Boosey and Hawkes—75c.

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Violin Solos—(Easy to Intermediate)

My Lord, What a Mournin'—Ruth
 Ray—Publisher: C. Fischer—50c.

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Sunrise Lake—Noah Klauss—Pub-
 lisher: Willis Music—40c.

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Tune and Variations for Little People
 —A. Benjamin—Publisher Boosey and
 Hawkes @ \$1.00.

An interesting composition by the
 composer of the well known "Jama-
 cian Rumba" for the young violinist.
 Among variations are Pizzicato pas-
 sage, and a $\frac{3}{4}$ section. All 1st posi-
 tion. Reverie Bernard Hamblen
 (Please see Viola Section of Review).

* * *

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Toccata—S. Tretick—Publisher C.
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Violin and Piano (Moderate Difficult to Advanced)

Yiskor (In Memoriam) O-Partos (Please see Viola Review) Raisins and Almonds—A. Collins—Publisher: C. Fischer @ 75c.

Subtitled a Hebrew Lullaby. The Violin part is edited by Louis Kaufman. Moderately difficult. Excellent for study of tone and double stop. Will no doubt appear on recital programs.

Cubanaise—C. Miller—Publisher: T. Presser Co. @ 70c.

A delightful Rumba, double stop, false and natural harmonics. Moderately difficult. Will delight audiences both young and old.

Tears for Vienna—F. Hazelett—Publisher: C. Fischer @ 75c.

A nostalgic piece in ¾ time. Moderately difficult. Up to 5th position. Double Stop passages. The pianist will enjoy the independent yet supporting role he plays.

Romanza—M. Holmes—Publisher: C. Fischer @ 75c.

A fine recital piece of moderate difficulty. Slow, fine for study of tone. Double stops, Octave passages.

Sonatina—E. Burton—Publisher: C. Fischer @ \$2.00.

A three movement sonatina. Fine for the performer seeking a contemporary work, which isn't too demanding for performer or audience.

Rosina—Rossini transcription Castelnovo Tedesco. Publisher C. Fischer @ \$1.50.

Transcription of Rosina's Act 1—Aria "Une Voce Poco fa" from the "Barber of Seville". Edited by Nathan Milstein—no fingerings. Advanced. Utilizes all the pyrotechnics of the Violin. Fine light number for the audience.

Fantasia on a Gregorian Theme—Norman Dello Joio, Publisher: C. Fischer @ \$1.00.

A rewarding piece for the advanced student unfamiliar with modal music to work with. The composer has worked the theme into a lovely and moving composition. Well suited to the Violin.

Variations and Capriccio—Norman Dello Joio, Publisher C. Fischer @ \$1.50.

A fine recital piece for both instruments. Piano states theme solo, Violin solos the 1st variation and from there it is tossed between both instruments in a very workmanlike manner. The Capriccio theme is tricky rhythmically. Fine recital piece in the contemporary idiom.

Viola and Piano

Reverie—B. Hamblen—Publisher: Boosey and Hawkes @ 60c.

Also available for violin in a different key.

Easy intermediate solo. Last 4 (Turn to Page 45)

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Keyboard Experience

(Starts on Page 12)

as well, certainly makes it desirable in our curriculum.

Parents are enthusiastic about the class piano because it is a means of discovering musically talented youngsters. It provides them an opportunity to observe the abilities of the child before making financial investments for further music education. It may establish a lifetime use of leisure time and perhaps result in a professional career.

Very small homes, some with two families living together are crowded together in the area comprising the Orchard School. The walls of most of these homes do well to keep from bulging with the three or four children within, let alone provide room for a piano.

If another—a more prosperous part of town had the opportunity of the keyboard experiences and the children could actually carry their experiences home and use it on their own pianos—we may have seen even better results.

"In making a survey of the likes and dislikes of the children, I found Physical Education, Bird Study, Reading and Music to rate almost unanimously as their favorite subject—with an even score for each," declares Miss Boerner.

"Although, due to its newness in our school, we have not as yet coordinated our Keyboard Experiences with other subjects much can be said for it."

For instance, why not have a group doing a little folk-dancing, as is required in our Physical Education classes, while the others furnish the music?

It is said, art can best be expressed through music. Why not an art corner in the music room where paint brushes, pastels or what have you can deftly bring out music expressions in color for those so inclined?

The study of Holland, Mexico, or our own American Indians is not complete without the study of its native music. Here can be brought about a very close coordination between geography and music.

What teacher wouldn't like to stimulate a language class with a story of a famous musician? Or by having a child compose words to go with a snappy little melody originated at the keyboard?

Eighth, quarter and half notes make a very meaningful introduction to the study of fractions in fourth year arithmetic.

Why not have a study of the cause,

(Turn to Page 40)

*We agree with
Forrest McAllister's*

editorial challenge that his readers organize local industrial and community music recreational units. The American public should be encouraged to participate in these activities for the betterment of their own communities... the benefits are many.

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The Band Forum ...



By Daniel Martino, A. B. A.

Send all questions direct to Daniel L. Martino, Director of Bands, Indiana University, Bloomington, Indiana.

The Cornet

There seems to have developed in this country in some quarters as absurd, ridiculous and prejudiced attitude toward the cornet.

Perhaps this much abused instrument, poetic in tonal timbre, is not as heroic as the ancient, long, big-bore trumpet, but, to be sure, is indeed more pleasant to listen to. Its lowest tones are weak and bland, but then what tones aren't in this register of most brass instruments?

Perhaps the contempt which is sometimes leveled at the cornet is based not on fact, reason or intelligence, but on stupidity, ignorance, lack of objectivity and on sheer individualistic fiction.

Presumably, the cornet cannot equal the trumpet in trumpet passages. The cornet, a youth of about one hundred years old, is supposed to compete with its hoary rival in the very passages that least suit its genre. Naturally

it fails, and its failure is gleefully recorded as the culpable failure of a noisy and objectionable upstart.

Although apparently alike to some people, the cornet and trumpet are quite distinct, as are for example, the violin and viola, which, too, seem to look alike to some people, but play quite different and distinct roles in the orchestra, not to mention their timbre and tonal projection.

It has been forced to my attention that the trumpet and trumpet players can do anything the cornet or cornet players can do and better. That is a pretty big order and has some of the earmarks of delusions of grandeur. When and if this does become the case, many of us will begin using the trumpet on cornet parts. The fact is, that the cornet, when played badly, is as bad as the trumpet when played equally as bad.

When played well, it is as good, for its own purposes, as any other instru-

ments are for theirs. The cornet needs a totally distinct style of treatment. No other brass instrument can touch it in florid, poetic, cantabile music. Its fluent tone quality, easy diction, and flexible technique, make it an ideal and artistic instrument for the symphonic band.

Let us accept the fact frankly and honestly that a cornet is a cornet, not a trumpet. The cornet is sometimes charged with having a "course" tone, but actually when played correctly is soft and placid. It may lack pungency and incisiveness, but then we have the trumpet for these roles.

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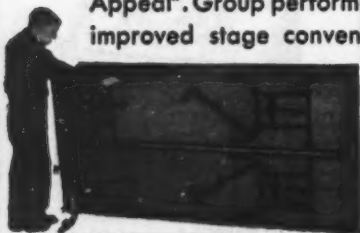
Class C. Clarinets to D. Cornets to A. A medley of "Oh Susanna," "Old

Mitchell

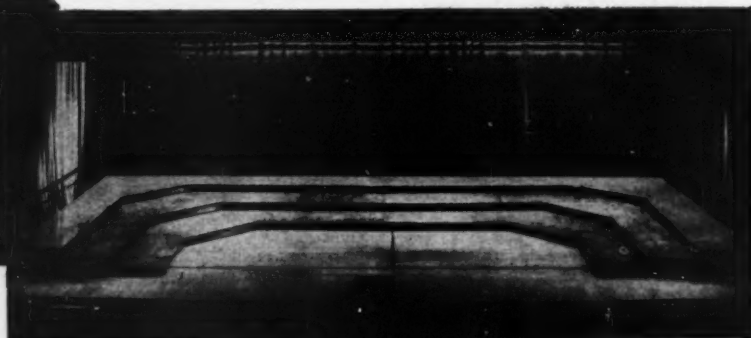
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Folks at Home," and "The Camptown Races" in a simplified setting with effective melodic treatments.

BUCHTEL, FORREST L.—Veni, Vidi, Vinci March.

Full Band \$1.50; Piano Conductors Score 25c.

Classes C-D. Clarinets to G. Cornets to G. Another one of those simplified arrangements of a tuneful 6/8 march composed by R. B. Hall and perhaps intended to meet the needs of the young, inexperienced hand for fuller sounds on the street and grid-iron.

Michigan Band Plays H. S. Halftime Show

(Continued from Page 14)

Then followed the exchange of correspondence between school officials. The unanimous acceptance by the Band members. The clearing of an early departure time, which meant that the Band members must miss the entire Friday class schedule. Then came the big day. Promptly at 7:30 A.M. the roll was checked. In addition to the 150 superbly trained bandmen, there were Assistant Conductor, George R. Cavender; Faculty Business Manager, Walter B. Rea; Student Business Manager, Charles M. Hollis, Ann Arbor, Michigan; Head Librarian, Norman A. Morse, Norfolk, Virginia; Equipment Manager, Charles Stauffer, York, Pennsylvania; Drum Major, Richard L. Smith, Weirton, West Virginia; and Twirlers, Floyd M. Zarbock, Wheaton, Illinois and William E. Modlin, Flora, Illinois.

Everyone was present. The command was given and they loaded into the six new streamlined University buses and pointed their wheels toward Wheaton. During the eight hours en route, formations were checked and rechecked, parts studied, and adjustments considered and reconsidered for the high school game performance.

At 3:00 P.M. the cavalcade pulled up in front of the Sherman Hotel in the heart of the "Loop" of Chicago. Rooms were assigned. A brief wash up and rest period and then back into the buses for the 30-mile ride to Wheaton, which is directly west of Chicago.

When the buses pulled to a stop in front of this beautiful suburban high school, the Michigan group was met by a reception committee headed by Donald Burger, principal of the high school, and Arthur Sweet, director of the high school band. Hand shakes were quickly exchanged, for a bigger job was at hand. The Band was to take the field to rehearse the show from 4:30 to 5:30.

Uniforms were donned, instruments warmed up, and 150 men took their places on the field. Spectators who had arrived early for this biggest of

(Turn to Page 46)

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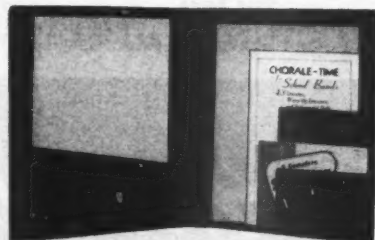


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Music in Review

First of all, here comes a Sonata by James Hook, op. 83/4 (1747-1827). This number is written for three flutes and most beautifully done. It adheres closely to the style of Ludwig van Beethoven (1770-1827). Movements are Allegretto, 2/4—Andante, 3/4—and Allegro vivace, 6/8. Average grade above IV. Note: All "grades" herein offered are based upon technical qualifications required for performance, rather than that of intrinsic qualities of the composition.

Rondo Scherzando

Another Flute Trio by J. Haydn. Quite naturally, this is a lovely composition. It has been arranged by Laurence Taylor for whom we have the utmost respect as a flutist and an arranger. This trio consists of one movement only, an Allegro ma non troppo in 2/4 time. Written in the keys of D, F and G Major. About Grade III.

Flute Solos

Divertimento I, written originally for Flute and String Orchestra. Com-

By Rex Elton Fair


Send all questions direct to Rex Elton Fair, 957 South Corona St., Denver 9, Colorado.

posed by John Weinzwieg. Should you desire to use this number for Flute and Piano it should be most pleasing as an arrangement for such use has been made from the original score by Harold Perry. This composition is all that the name implies, in that it is written in a manner and style that would furnish ideal light entertainment for the average listener. Grade from IV to V.

Classical Album for Flute and Piano

Contents are as follows: Two Minuets by Henry Purcell (1658-1695). Number I is in the key of G Major. Number II is in the key of A minor. Very beautiful numbers with piano accompaniments most interesting. Page 2: Le Bavolet Flottant (the floating veil) by Francois Couperin. Written in 6/8 time, key of C Major.

Easy to play but very interesting, with nicely written counterpoint ever in evidence throughout the piano score. Written by Francois Couperin (1668-1733), Sarabande (Fr.), Meaning a "slow stately dance." This one is written by J. S. Bach (1685-1750). Usually such compositions are written in 3/4 time but this one is in 3/2 and has the effect of unusual rhythmical tendencies idealistic. Next comes the Bourree by G. F. Handel (1685-1759). Written in the key of G Major. Not too difficult, even for the young flutist, but very nicely arranged and most acceptable for general program use. On page 9 of this album will be found a pastoral dance written in 6/8 time to be played in a light graceful manner. It is called Siciliana and composed by C. W. Gluck (1714-1747). Easy to play, appealingly tuneful and familiar to most musicians and music lovers Joseph Haydn's Serenade in 4/4 time, key of C is well known the world over. Now comes the enchanting waltz by W. A. Mozart (1756-1791). Written in the key of C and even though it should be played in a lively manner it is not too difficult for one able to play the C scale in time Allegro including a few Staccato. "Last but not least" appears a Minuet by L. V. Beethoven (1770-1827). Everyone loves the minuet. This one fairly drips with well regulated gaiety and stateliness. Even though all numbers contained in this Classical Album are transcriptions they are masterfully arranged by Harold Perry. Published by or distributed by Boosey-Hawkes, Inc., 30 West 57th St., New York, N. Y. See "Key to Publishers"



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as printed in the September, 1952, issue of *The SCHOOL MUSICIAN*. More B. & H. publications to be reviewed in the December column. Included in this same December issue will be publications by Carl Fischer Co. of New York, Schott & Co., Ltd., New York, and many numbers by Music Publishers Holding Corporation, 411 West 7th Street, Los Angeles 14, California.

A Favorite Poem of all Flutists

Dear Mr. Fair: It must have been some ten years or so ago that you printed in one of your most enjoyable and authentic columns written for *The SCHOOL MUSICIAN*, a poem by Sidney Lanier. Even though I have made it a habit to file away all your columns, I unfortunately loaned a few of them to a musician friend who failed to return them. This much desired poem must have been included because it is nowhere to be found. Anyhow, it started out something like this: "And then a velvet flute note appeared most pleasantly," etc. If you have any idea of the name of that poem, by whom published, or if you can send me a copy of it, I will be ever grateful to you for your kind consideration. Sincerely and respectfully, Charley Downs, St. Louis, Mo.

Answer: Thanks Charley for your good letter. I believe that the poem that you have reference to goes like this:

"And then a velvet flute note
Fell down pleasantly
Upon the bosom of that har-
mony—
And sailed and sailed inces-
santly
As if a petal from a wild rose
bloom
Had fluttered down upon that
pool of tone
And boat-wise turned on the
convex side
And floated down that glassy
tide
And clarified and glorified
The Solemn places
Where the shadows bide."
—Sidney Lanier

Note This poem has been copied from a catalog of the Wm. S. Haynes Company, 108 Massachusetts Avenue, Boston, Massachusetts.

SM Editor's note: Please make the following corrections in the "KEY TO PUBLISHERS" which appeared in Mr. Fair's Column, page 35, of the September ('52) issue: Boosey and Hawks, Inc., 30 West 57th St., N. Y. C., and P. O. Box 418, Lynbrook, L. I., N. Y.
Belwin Co., Rockeville Centre, L. I., N. Y.

Boosey and Hawks is one publisher and Belwin is another. At one time they were one corporation. They are now two distinct and separate organizations.

Send Your Soloist Pictures
to the SM Editor—
News Welcome Too

NASM Convention News

(Starts on Page 22)

Kentucky, the Association will review and discuss perennial and special problems of the organization with its representation from 200 leading American music schools.

An innovation will be the individual meetings of the nine regional groups authorized and organized at the 1951 convention. Another innovation will be the election of officers on the second day of the meeting instead of the final session of the convention.

Subjects under discussion will include a general coverage of problems from "Requirements for Preparatory Graduation" to a discussion of "The Professional Doctorate in Music" and from "Applied Music Seminars" to "The place of Music in the Curriculum."

Tips To Twirlers

(Starts on Page 25)

the party who could help solve the problem.

P.S. My tip to majorettes:

The solution of these four problems has an uncanny way of making life easier, more pleasant and a great deal more fun.

The key to the solution? Cooperation!

Is Fire Baton Twirling Dangerous

(Starts on Page 27)

the services of the nation's foremost Fire-Baton twirling exponent and expert to prepare a 16 page booklet on "Fire-Baton Twirling."

The booklet reveals, for the first time, the true secrets of Fire-Baton twirling and the proper and exacting way to execute same. Full information can be had by writing to the address listed above.

A Local Flute Club Offers New Scholarship

The Pittsburgh Flute Club offered a Georges Barrere Memorial Scholarship to a grade school or high school graduate in Allegheny County, who will be taught by Bernard Goldberg, principal flutist of the Pittsburgh Symphony and former pupil of the late Mr. Barrere.

Applicants must have been financially unable to pay for lessons, must not have been recommended by the musical director of the school and must not have been studying under a professional teacher.

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I Teach The Solo Brass..

By B. H. Walker

Send all questions direct to B. H. Walker, Director of Music, Gaffney High School, Gaffney, South Carolina.

Hello, brass friends. Now that the football half-time "show" season is almost over, we shall soon be settled down to a more fully concentrated period of the finer points of real brass study. As I have stated several times before in this column, one of the finest ways to become an artistic brass performer is to listen often to good phonograph recordings of real artist players. For the last three or four months of the school year 1951-52 I listed and described several good solo recordings of trombone artists of today and yesterday. This month I would like to call your attention to some available recordings of artist cornet soloists.

Cornet Recordings

First, I should like to list some of the very rare recordings and copies of the late world-famous Herbert Clarke's solo playing during the days when he thrilled the world with the famous Sousa Band. I am of the opinion that no other cornet soloist has ever lived, present or past, who has more popularized the cornet as an expressive solo instrument. From the year 1892 Clarke traveled over eight thousand miles with different musical organizations, such as the bands of Gillmore, Innes, Victor Herbert and John Phillip Sousa; played over six thousand programmed cornet solos, including 473 concerts in one season; visited fourteen different countries, played before crowned heads of Europe; thirty-four tours of the United States and Canada, four European tours, as well as a tour completely around the world, and made more phonograph recordings than any other cornet player in the world. Cornetists, for a real treat of both instruction and inspiration, I suggest that you secure (purchase or borrow) a copy of *HOW I BECAME A CORNETIST* which is the most interesting and inspiring autobiography of a musician I have ever read. This book is on the life of Herbert L. Clarke and should prove to you beyond any doubt that he is the most famous cornetist of all times. It was copyrighted in 1934 by Jas. L. Huber, 3413 Wyoming Street, St. Louis, Mo. Write the publisher for a copy today. John Phillip Sousa, in his autobiography *MARCHING ALONG* says on page 323. "I have never heard a finer cornetist than Herbert L. Clarke who for over 25 years was the solo cornet of my band." The next time anyone tells you about a new or old "world's greatest cornetist," show him the above, or better still, play for him some of the fine Clarke solo recordings like:

CARNIVAL OF VENICE and **STARS in a VELVET SKY.**

In 1943, from Miss Josephine Meyer

of Santa Barbara, California, for \$10.00 I purchased the original ten-inch Brunswick record of Clarke playing in his prime. Since then Miss Meyer has sold her stock of rare recordings to Glenn D. Bridges, 2199 Lakeview Ave., Detroit, Michigan. I am quite sure a good re-recording of these solo recordings may be secured from Mr. Bridges, or it is possible that Harold Brasch, 2707 S. June St., Arlington, Virginia, may supply you with an original copy or a copy on unbreakable Vinylite.

The tone, technique, range and style displayed in this recording of Clarke's skill usually settles all arguments when heard concerning premier cornetists. These solos are grade V to VI in difficulty, published with piano or band accompaniment.

SOUNDS FROM the HUDSON.

Composed and played by Clarke with band accompaniment, originally a Victor 10-inch record, which, in that day sold for only 75c, now so rare and valuable I paid \$5.00 for my record and I would not part with it for twice the amount. His technique and style show perfection throughout. The cadenza itself is a valuable lesson in the art of correct style for cadenza playing in solos. This solo is one among those listed in 1943 National Competition-Festival Manual and is worthy of your consideration as a good contest solo, provided you have the technique, range and endurance with which to play the high notes. Grade IV, piano or band accompaniment. Available from Glenn Bridges or Harold Brasch.

TWILIGHT DREAMS.

Composed and played by Clarke, originally recorded on 10-inch Columbia disc, displays a warm singing quality of tone, phrased well and very expressive. Available from Glenn Bridges. This solo is of easy grade, in valse style, with easy cadenza, published with piano or band accompaniment.

AH CUPID (from *PRINCE OF ANANIAS*) by Victor Herbert, played by Herbert Clarke. Displays wonderful range and fullness of tone in extreme high register, expressive singing quality of tone and remarkable phrasing and style. This recording, to my opinion, represents the most beautiful reproduction of Clarke's tone and phrasing. Originally recorded on 10-inch Victor disc with orchestra accompaniment. May be secured from Harold Brasch.

RUSSIAN FANTASIE.

In this recording you have a wonderful display of Clarke's range, excellent tonguing skill and wizard technique of the artist in his prime. Solo grade VI.

BRIDE of the WAVES.

Composed and played by Clarke; rapid technique, tonguing skill, range and fine tone displayed throughout. May be secured from Glenn Bridges or Harold Brasch.

* * * * *

SEE the PALE MOON (cornet duet).

Played by Clarke with Emile Kencke, who was one of his cornet soloist—side partners with the Sousa Band. Very artistic display of ensemble balance, phrasing, tone, expression and precision. Originally recorded on 10-inch Victor disc. May be secured from Glenn Bridges or Harold Brasch. A nice duet for you cornetists to study and it will make a hit on any program. It is very easy technically.

More on cornet records next month. Write me concerning your brass problems.

Lasky To Speak At Clinic

(Starts on Page 21)

Pageantry Clinic after the Band Concert Thursday evening. A full day of clinics on Friday will open with a Cornet and Trumpet Clinic by Rafael Mendez at 9:00 A. M. The clinics to follow will be: Clarinet—William Willett; Trombone and Baritone—T. Howard Krueger; "Play It With Expression"—Dr. William D. Revelli; "The Instrumental Program from the Point of View of the Administrator"—Panel of School Administrators; "After High School, What?"—Dr. Raymond F. Dvorak; Tympani Clinic—William Ludwig, Sr. and Jr.; Orchestra Clinic—Panel Discussion; "How to Organize Beginning Bands"—Howard Lyons; "How to Make a Band March Better"—H. E. Nutt; "Tune as You Play"—Mark Hindley; Bass Clinic—Arnold Jacobs. There will also be a concert by an outstanding orchestra on Friday.

The three day convention closes with a Grand Finale Luncheon at 1:00 P. M. on Saturday, presided over by Ray Dvorak, Master of Ceremonies. Make plans now so that you will be able to attend all three days of the clinic. All sessions will be at the Hotel Sherman and there is no registration fee or charge of any kind for any of the clinic or concert sessions. For room reservations write to Mr. Daniel Amico, Director of Sales, Hotel Sherman, Clark & Randolph Streets, Chicago 1, Illinois. Bring your school principal or superintendent. A special clinic has been planned for School Administrators. Remember December 11, 12, 13 are the dates of the 1952 Mid-West National Band Clinic. If you want a more detailed program, you may receive one by writing to Lee W. Petersen, VanderCook College of Music, 1655 Washington Blvd., Chicago 12, Illinois.

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Keyboard Experience

(Continued from Page 33)

of sound and how musical notes are produced as one of the science lessons?

In connection with their study of birds and the Audubon Club the children wrote words and music of a song. Several children tried different lines of the poem and then the group chose the one they liked best. The second line was chosen because it fitted with the first and so on. It was a very satisfying experience and a much easier way to arrive at a pleasing melody.

There is no end to the possibilities suggested by keyboard experiences when we think of coordinating it with other subjects. To witness the enthusiasm of the children and their keen interest which has held all through the year is in itself a satisfaction that does not come with many subjects taught in the elementary school.

Miss Boerner says, "I owe my success in this undertaking to the fact that I had the full cooperation of my principal, Miss Leonie Merrick, the 'go ahead' sign from our city school music supervisor, Mr. Charles R. Cutts, and also the approval of our superintendent, Mr. M. C. Gallagher, and assistant superintendent, Dr. Charles Dean. I also had the support of fellow teachers with whom I exchanged ideas, and received friendly cooperation. It would be very difficult for one to go ahead without this backing and friendly support. Results have been gratifying when we see parents keenly interested and pleased with the results, teachers are happier and the children are really growing and learning in an atmosphere of success."

The Choral Folio

(Starts on Page 18)

Mean to Me?" Right there you would have enough basic material for many concerts.

Another example of a broad subject would be a concert around the theme, "The Spires of Christmas." Here the title is purposely a little ambiguous. But the meaning could be made increasingly clear as the concert progressed—"The Spires of Christmas" meaning the ideals or the fundamental truths of the Christmas story such as giving, friendship, peace, love, etc. Again, with an idea like this, it would not be nearly so difficult to find suitable materials, and weave a meaningful narration around them.

Write It Yourself

As you can see, I have an abiding faith in the creativeness of all choral people. I believe that any program worth its weight in listening is a

genuinely creative effort, and the Christmas program is no exception. To get results that are satisfying often means sitting down and organizing an idea, and projecting it through all its details to a successful completion. A lot of directors are scared to death even to try writing a narration for a choral concert. For them, I say, know what you want, and you will be surprised how quickly words get put together. You don't have to be original. One of the finest Christmas concerts I ever heard was called "There'll Always Be Christmas," performed by an English boys' choir in which the narration was a combination of scripture, well known Christmas poetry, and excerpts from an English children's reader. Although none of the narration was original in the sense of being written specifically for that particular concert, it was as effective and moving as anything could be.

Two Parts

One more comment. Don't try to make the idea last too long. It is wiser to organize your Christmas concert into two parts, the first half a formal presentation of several suitable choral numbers, and the last half being built around a central theme. This, of course, is personal opinion, but I do believe the problems of pace and timing are easier to work out.

Christmas means a lot of things to a lot of people, but to everybody, Christmas means singing. And to the smart choral director, it means his finest hour. A well planned and executed Christmas choral concert can do wonders for your choral program. And when that concert is the result of your own imagination and inspiration, the rewards are incomparable.

Next month I will outline a complete Christmas choral concert including narration, stage action, and suitable choral materials. It is called "Our Christmas Heritage."

W. R.

U. of Wisconsin Held Outstanding Institute

The boy with the changing voice, kindergarten rhythms, and music in the one-room school were among the topics nationally-known music educators discussed at the Elementary School Music Institute at the Memorial Union on the University of Wisconsin campus on Aug. 12-14.

Hobart Sommers, assistant superintendent of Chicago schools, headed the panel of experts, according to University of Wisconsin Prof. S. T. Burns, general chairman of the institute. Other out-of-state speakers were Prof. Anne E. Pierce of Iowa State University and Prof. Gladys Tipton of the University of California at Los Angeles.

Wisconsin staff members included Prof. Sara Rhue, UW department of education; Herman Smith, Milwaukee schools division of music director; E. J. McKean, Tomah superintendent of schools, Lloyd Nell, Marion supervising principal; Marcella O'Leary, Racine supervisor of elementary music; Zelma Monlux, Waukesha schools division of music director; and Leona Henricksen, Oshkosh supervisor of elementary music.

The Band Stand

(Starts on Page 15)

1st Performances of Original Band Works by College Bands

We continue our listing from the October 1952 issue as follows:

No. 14. SYMPHONIC OVERTURE FOR BAND by *Rufus Foster*. First performance by the Michigan State College Concert Band, Leonard Falcone, conducting, East Lansing, Michigan, May 24, 1950. We quote from the printed program of that concert:

"This Overture is the second composition written directly for band by Mr. Foster, graduate music major from Lansing, Michigan. His first work 'Fantasia' was given its first performance by the M.S.C. Concert Band last year (1949) and received wide acclaim."

(For information write to: Mr. Leonard Falcone, Director of Bands, Michigan State College, East Lansing, Michigan.)

No. 15. PRELUDE FOR BAND by *Robeson Allport*. First performance by the University of Washington Concert Band, Walter C. Welke, conducting, Seattle, Washington, May 31, 1950. From the program: "Mr. Allport is a graduate of composition in the University of Washington School of Music and a member of the oboe section of the Concert Band."

(For information write to: Mr. Walter C. Welke, Director of Bands, School of Music, University of Washington, Seattle, Washington.)

No. 16. SINFONIA by *Charles Carter*. First performance by the Ohio State University Concert Band, Manley R. Whitcomb, conducting, at the American Bandmasters Association, Columbus, Ohio, March 8, 1952.

"This is the composer's second work for band and was composed especially for performance at the 18th Annual Convention of the ABA. In sonata-allegro form, it represents the composer's seeking in a texture of linear motion for the answer to some personal questions concerning the direction in which his music shall go." Note the June 1952 issue for additional information about the composer included with the listing of his composition TENSION which was No. 8 on our First Performances listing.

(For information write direct to: Mr. Charles Carter, 2495 Adams Avenue, Columbus, Ohio.)

Watch for continuation of this list in a future issue!

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The Clarinet Corner

By David Kaplan

Send all questions direct to David Kaplan, Director of Music, Reynolds Community High School, Reynolds, Illinois.

Phrasing and Interpretation

One hears the following comment all too frequently: "He plays pretty well but he doesn't phrase enough." The statement taken at face value is contradictory. Just how can one play "pretty well" and at the same time phrase badly? Sound playing implies that both the technical and interpretive elements will be happily joined in a fine presentation of the music. Of course, by saying "he plays pretty well" one means that the individual can accomplish fast passages with a fair degree of accuracy. This is then the heart of the problem. Regrettably, playing well, to a great many students, means to play fast and loud. This attitude is largely the result of teacher emphasis. By stressing from the beginning the over all importance of technique, the teacher neglects other factors. Consequently, when the time arrives where the teacher would like some interpretive results, he has much difficulty in obtaining them. Granted that spade work in the fundamentals of technique is essential, however, as soon as is feasible, the teacher should also point out differences in dynamics, slurs, and such markings as they occur in the lesson. Since the presentation of the music is to involve both interpretive and technical considerations, ground work in both elements must be initiated early if a happy fusion of the two is to result in later years. The beginning lessons can offer source material for phrasing. If it is merely the repeating of a line louder or softer the point has been made.

As the student progresses through high school he will note with ever increasing awareness the value and importance of dynamic, tempo, and articulation markings. The technique of understanding and interpreting signs and symbols is to be acquired through training and experience; such knowledge serves as background material for good phrasing. Another technique to be learned is that of breathing; the breath punctuates the melody line and is necessary to proper interpretation.

However, knowledge of markings whether breath, dynamic or what, in itself does not assure good phrasing. Philipp Emanuel Bach, the son of the famous Johann, once wrote that "... one must constantly make use of the ear because the necessary marks are not always found in the score."

Clara Schumann in a letter to Brahms stated how through accurate study she would "be able to hear a good deal—I mean correctly." This brings up another point. It is a good idea to analyze the composition to be played. Let the teacher and student

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tried one of my reeds!"

My friend, who runs a music store here in Hollywood, was tickled pink. Seems that one of his customers, a sax star with one of the well-known bands out here on the coast, had been complaining about not being able to find a good reed any more. Finally, one day my friend persuaded him to try one of my Roy J. Maier SIGNATURE Reeds. Well, sir, you'd have thought someone had willed him a million dollars, he was so pleased with it! He came back, grinning from ear to ear, to tell my friend about it. Claimed his sax had a livelier tone and a snappier response from the first moment he slipped one on his mouthpiece. Of course, he doesn't know why my SIGNATURE reeds are better... he just knows they are! Actually, the difference is in the fine, selected cane I use—and the special way I cut them... ever so gently... so that the virgin vitality and flexibility of the cane isn't squeezed out... but remains to give you more power, ideal tone color and live, snappy response."



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sit down and cooperatively note the first and second themes, the transitions, and the scope of the melodic line. Now, this is not being intellectual. Analysis can stimulate better performance. A phrase takes on added meaning when certain notes are described as passing notes, others as neighbors, etc. An analysis of the minute parts of both the solo and accompaniment as they fit into the unified whole makes for comprehension and consequently better playing. It is obvious that good phrasing invites both keen eye and ear perception.

Rubato

The use of rubato will certainly enter into interpretive playing. Too many musicians are prone to think as did Grove in his Dictionary that rubato, though used by the Romanists, is unthinkable in the Classic era. Such a view is erroneous since it does not consider what the musicians of the so-called Classic era felt about rubato. The taking of liberties for the sake of musical expression was not frowned upon by Mozart. In a letter to his father Mozart wrote that "No one seems to understand the tempo rubato in an Adagio, where the left hand does not know anything about it." The piano, of course, was under discussion here. However, the point is that Mozart DID employ rubato and stated the technique for its use, namely, "... the left hand does not know anything about it." This is to say that the taking of liberties does not distort or infringe upon the accompaniment. Mozart used rubato, yet so many musicians today are unwilling to accept the rubato in the "Classics." I have observed musicians remark that the "music will play itself." Inferred here is that elaborate phrasing is not necessary since such things were not done in the Classics era. This attitude, resulting in heartless rote playing, is absurd and has no basis in fact. Rubato depends on musical content not on the composer's life span. Good interpretation demands a knowledge of the music's background, when it was written, etc., but it demands also investigation of each work for its own worth. One really cannot confine rubato, or for that matter phrasing, to any single period of musical history.

Holiday Music

Before we know it the Christmas season will soon be upon us. Carols will be sung and played over radio and TV. Naturally, our young clarinetists will want to join in the season's festivities. Many directors have come to realize that it is sound practice to have their youngsters able to play little pieces suited to the various holidays. Playing these numbers before parents and friends at home tends to demonstrate the joy usefulness of instrumental study. This seems to be a very healthy method of publicizing an instrumental program. A parent or child will feel that perhaps next year it would be nice to be able to play a carol on some instrument. A useful volume is:

My Christmas Album—arranged by Fred Weber, Belwin, 60c, 1951.

This publication is a series for the various instruments. A piano accompaniment may be secured for \$1.00. The album may be used as clarinet

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Fifteen Christmas melodies are included. Among these are the popular Adeste Fidelis, Silent Night, First Noel, Jingle Bells, and others. The carols are presented in easy arrangements. O Holy Night, for instance, in C (for clarinet) and in 3/4, has "e" (top space) and "c" (below staff) as its range. The carols fall, by and large, within this range.

Another volume which may be investigated is:

Devotional Solos for Bb Clarinet—arranged and edited by Newell H. Long and Margaret Sisson. Remick. L., 25c.

I have not personally examined this edition but from what I gather it contains suitable music for Christmas

as well as Easter and other devotional days. Directors may wish to investigate the possibilities of this collection.

Literature and Materials for Clarinet

Method, Part 3, Virtuoso Studies and Duos—Gustave Langenus, Carl Fischer. Purpose: Virtuoso material for advanced player.

Included in this volume are many fine duets by such famous clarinetists as Berr, Muller, Cavallini, and Langenus. Also included are the Mozart Corno di bassetto duets, and the Beethoven Duos for clarinet and bassoon, now in clarinet duet arrangements. The Beethoven Trio, op. 87 for two oboes and English horn, is here arranged for clarinet trio. There are good studies in this volume. The nine routine studies run the full gamut: chromatic, tongue, etc. Very

good indeed are the left hand, trill, staccato, and cadenza studies. For the advanced student this is a good text. Grade 4-5½.

Clarinet School, Part 3—Henry Lazarus (DeVillie). Carl Fischer.

Purpose: advanced technical material for advanced student. The volume contains the famous Three Grand (or Artistic) Duets, 25 advanced studies, 15 melodious studies, 3 concert duets, and such old solos as Rigoletto, Cujus Animam, and La Sonnambula in addition to several Lazarus arrangements. The three Grand Duets are of advanced calibre and will be great sport to the serious clarinetists. Both parts have much technical activity. The 25 studies vary in emphasis. Number 11 stresses the left thumb, number 12 the left and, and numbers 3 and 25 the tongue. The concert duets are easier than the Grand. This volume is Grade 5 material and like the Langenus is for the advanced student. Lazarus was a very fine clarinetist and teacher; his works still have much to offer.

New Music Reviews

Seven Melodic Pieces for Clarinet and Piano—edited by David Weber. Leeds, \$2.00, 1952.

A very recent publication, this album will meet the needs of many teachers and students. I should like to quote the editor's foreword since it sums up pretty well his intentions: "These seven little pieces have been chosen primarily to increase the musical experience of the clarinet student. They are not too difficult technically and yet, because of the integrated piano accompaniments, are far more interesting than ordinary student material. These pieces have the virtue of being original works for clarinet, not simplified transcriptions, and of being written in a folk-music style, the basis of most great music. They bring to the student an awareness of the characteristic Russian harmonies, with their Oriental qualities. Furthermore, the students are introduced, very pleasantly, to modern harmony, as in the Scherzino. The rhythmic patterns, too, are very interesting. The editor feels that the student will find these pieces very rewarding and that the teacher will welcome them for recital and teaching purposes." Mr. Weber, a prominent New York clarinetist, has stated in his foreword just what teachers wish to know about a volume. Each of the pieces contains annotations by the editor.

Number one is entitled, *A Song*. It is in two sharps for clarinet and is a slow moving waltz. No technical difficulties are present; smooth playing is necessary. The middle of the clarinet register is employed. Waltz, number two, is a Vivo in three sharps (F# minor for cl.). It offers more technical considerations than the first piece and some fast tonguing passages. *Melody* is an Allegretto in two sharps. Here there is no tonguing but smooth flowing phrases; the first half of the piece is in the lower register. *March* is a 2/4 in one flat. The *Andantino*, 4/4 in two sharps, is also smooth flowing. The *Folk Song* in 2/4 contains some easy sixteenth note passages; an Andante, it offers no difficulties. The *Scherzino* is an Allegretto in 4/4 and two sharps. It is the longest of the Seven Pieces. No tonguing is

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asked for here and the piece is not difficult.

In general, the very high register is not employed in these numbers. The pieces are both charming and interesting. The four Russian composers represented have also considered the piano for the parts are also interesting. Teachers will want this volume; certainly there is great need for it. Grade 2-3.

The String Clearing House

(Starts on Page 30)

notes are in the treble clef. Broad theme excellent for developing tone and control.

Four Short Pieces—H. Ferguson—Publisher: Boosey and Hawkes @ \$1.25.

Interesting selections including Prelude, Scherzo, Pastoral, Burlesque, for the intermediate advanced student involving higher positions (otherwise not difficult).

Passacaglia—Rebecca Clarke—Publisher: G. Schirmer @ 75c.

This Passacaglia on an old English tune, attributed to Thomas Tallis, is an excellent solo for recital. It sounds well for the instrument. The theme is developed in a very musical manner. For the advanced player with a big broad tone. (Cello solo part is included.)

Yiskor—(In Memoriam)—Oedoen Partos—Publisher: Israeli Music—assigned to Leeds Music Corp. Available for string orchestra and Viola on hire. (No Price Listed.)

The main theme stated by the solo instrument at the very beginning is derived from a traditional Jewish chant and serves as basis for the entire piece. Five themes, each germinating from the basic theme are used in developing the composition.

This work should become part of the standard repertoire for the viola. It is very moving. It speaks in the contemporary idiom. This composition has much to say to all. I recommend it to all musicians. Leeds Music Corp. is to be congratulated for making this work more easily available. The composer has recorded the composition on ZLLI records. Solo parts also available for Violin and Cello.

Music for the Cello—Advanced

Passacaglia—Rebecca Clarke—Please see Viola Review Section.
Yiskor (In Memoriam) O. Partos—Please see Viola Review Section.

Adagio and Allegro—Luigi Boccherini—Edited by E. Feuermann—Publisher: Carl Fischer @ \$1.25.

In the Sonata #6 in A Major we have two movements fingered, phrased and edited by the famous cellist. It is really regrettable that the other two movements are not available in an American Edition thru this fine editor.

Concerto in A. Minor Op. 129—R. Schumann—Edited by E. Feuermann—Publisher: Carl Fischer @ \$2.50.

Orchestral accompaniment available on rental. An excellent edition of this popular concerto.

(Turn the page please)

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Michigan Band Plays H. S. Halftime Show

(Continued from Page 35)
all events in the history of Wheaton
were treated to a beautifully-dis-
ciplined rehearsal. Perfection was the
keynote, as they did and re-did the in-
tricate formations that were to be
used that night.

Promptly at 5:45 the Band and their
director were treated to "Wheaton
style" dinners in the high school
cafeteria which bordered the gridiron.
Though Dr. Revelli had been invited
to participate in a reception for

(Turn to Page 55)

The String Clearing House

(Continued from Page 45)

The Vallee des Cloches—M. Ravel.
Transcribed for cello and Piano by
Castelnuovo Tedesco—Publisher: Carl
Fischer—\$1.25.

A fine transcription for the ad-
vanced player. Aside from its testi-
tura, it should not prove too difficult
for the performer.

(Intermediate-Easy)

Csardas—Lajos Shuk—Publisher: G.
Schirmer @ 85c.

Sparkling Gypsy music of moderate
difficulty for the student of interme-
diate level. All but 3 staves are in
treble clef.

Gavotta—P. Ficarra—Publisher: G.
Schirmer @ 50c.

A charming, melodious selection
for the intermediate student. Mod-
erately easy. Entire cello part is in
tenor clef. Excellent for study of
tenor clef as the range is not difficult.

Classic and Folk Melodies—Ed. C.
Krane—Publisher: T. Presser @ 75c.

Transcriptions in the first position
for the beginning cellist. The Euro-
pean Folk Songs are used. Large
notes. Selections are well edited but
not fingered. This album should sup-
ply a need for young players.

Hope you will be adventuresome
and dip into some of this new mate-
rial. Sure you will find most agree-
able student reaction. See you in De-
cember.

Northern Michigan College Has Two Music Clinics

The Music Department of the
Northern Michigan College of Edu-
cation in Marquette sponsored two
Music Clinics in August for high
school students, music teachers and
other interested musicians.

Dr. Frank Simon, well-known
band director, was the Guest Con-
ductor for the Band Clinic, August
11-15th. This was Dr. Simon's sec-
ond year on the college campus.

Dr. Harry R. Wilson, Columbia
Teachers College, New York City,
was the Guest Conductor for the
Choral Clinic the following week,
August 18-22nd.

Dr. Allan L. Niemi, Head of the
Music Department, Northern Michi-
gan College of Education, was in
charge of the two music clinics.

the winners have
been chosen...

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Dear Ed:

I must take a moment of time to congratulate you on your new Teenagers Section in *The SCHOOL MUSICIAN*. It is an excellent example of your policy of constantly adding new features to keep *The SCHOOL MUSICIAN* right up to the minute and of interest to all of its readers.

Al Wright
President
Florida Music Educators Association
Miami Senior High School
Miami, Florida

...

Dear Ed:

One of the best things I have read in a long, long time is the story, "Confessions of a Choral Director," by Edward H. Hamilton (April 1952 issue).

Mr. Fred W. Miller
Slingerland Drum Company
Chicago, Illinois

...

Dear Ed:

Kindly renew so my files will not be broken. I don't want to miss one issue of your fine magazine!

James M. Kessen
Mountain View, California

...

Dear Ed:

Have enjoyed reading *The SCHOOL MUSICIAN*. The different clinics have been a great help to me since I am a private as well as a public school teacher.

Bill Burton
2500 Corto Street
Bakersfield, California

...

Dear Ed:

Enclosed please find five dollars for a three-year subscription to the fine *School Musician* magazine. I have enjoyed every copy thus far, and as you can tell by this remittance I do not want to miss a single issue of the magazine for the next three years. I am proud to say that my father, Lumir C. Havlicek, of Crete, Nebraska, has every issue of the magazine since you first started to publish it back in the thirties.

We will soon have a magazine sale in our school, and I am asking all band members to subscribe to *The SCHOOL MUSICIAN*. Since I am the principal in our school, I will also have a copy in the library. The band members enjoy the Teenage Section very much.

Byron A. Havlicek
Principal
Dorchester Public School
Dorchester, Nebraska

...

Dear Ed:

What a fine book you are making of *The SCHOOL MUSICIAN*. Heartiest congratulations. With "Men of Ohio" topping Iowa and all in the Big Ten, I'll need ten additional copies of the September issue.

Henry Fillmore
3110 S. W. Miami Court
Miami 45, Florida


...

Dear Ed:

I enjoy your magazine so much, and and I find it full of vitality. I am glad now I have renewed my subscription.

Father Clement
Mary Help of Christians School
Tampa 5, Florida

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Progressive Parents Programs...

Stafford Band Booster Club
Stafford Springs, Conn.

By Elsie M. Johnston, Treasurer

In June 1948 forty parents and friends of the Stafford Springs, Conn. High School Band met and organized The Stafford Band Booster Club. For that meeting, we had invited the president of a similar club in a nearby community to be our guest speaker. Her story was extremely interesting and helpful to those present.

The purpose of the club was primarily to finance trips made by the band to music festivals throughout New England. This, however, has not been the only aim of the Boosters. At all times, our aim has been to be a contributing factor to the overall success of our band. At one time, when the finances of the School Instrument Fund were at a low ebb, we decided to do something about it. We did—to the tune of \$420.00—to be applied toward the purchase of a much needed Sousaphone.

We meet once a month during the school year. Our officers are elected for one year. Our meetings are usually attended by the principal of the high school and our band director, Mr. Kenneth Gale. Our committees consist of *Ways and Means*, *Publicity and Advisory*. The latter is rather unique. Our Advisory Board consists of the president, the principal of the high school, two band members and two band parents taken at large. In this way the Boosters are able to know what is going on in the band organization itself. Many helpful suggestions and plans have developed from this arrangement.

The membership of the Boosters is small, compared with other schools. In fact, our band has but an average of 40 members. These include students in the seventh and eighth grades and through the high school. We have reached the conclusion that no matter how small or large a band may be, a Booster Club has a real opportunity to be of service to the director and band members. Surely it helps them to know that there is an organization ready to applaud or lend a hand whenever the occasion arises.

Naturally, to finance trips that the band makes during the year requires

quite a bit of money. How do we earn it? Many ways. No doubt we have only scratched the surface of money-raising projects. We are always looking for new tried ones. Here are a few we have tried quite successfully—

- 1—We have had membership drives. Each interested person joining contributing \$1.00 for yearly dues. We found it advisable to discontinue this procedure the past year. We are thinking of carrying it on this year with this difference—each person contributing will be entitled to attend a concert or concerts given by the band during the year.
- 2—Rummage sales proved profitable. There is no investment entailed—all is clear profit. At least one a year and possibly two.
- 3—We sponsored Band Concerts during July and August in the park that adjoins our high school. It was a good will gesture for the friends of the band in the town. In order to defray the expenses of our director, the Boosters sold soft drinks. We broke even, which was our aim. Interest in the band was fostered and publicity was gained.

- 4—Our biggest money-raiser was what he termed a "Harvest Dance". This was held around Halloween. Square and Round dancing were featured. We hired a well-known caller. The Publicity Committee went into action.

We were very fortunate to have the local State Police Headquarters cooperate with us. We were permitted to use their garage for the occasion. We decorated it according to the season. Our Ways and Means Committee did a real bang-up job in securing prizes. Lucky numbers were drawn throughout the evening. We even had a goat for a prize! The band marched through the main street of the town on the way to the dance. They played a couple numbers when they entered—then they had as much fun as the rest of the assembled folks. We sold sandwiches, doughnuts, cider and soft drinks. On that project alone one year, we realized over \$450.00.

We set no hard and fast budget for our Booster Club. As the year progresses we try to plan ahead for large expenses we know will arise. One year our total income, by the means described above, was around \$1100.00. Our expenses paid out for bus fares, meals, lodgings, etc., for our director, band members and chaperones attending musical festivals totaled well over \$600.00.

During the four years since the Band Booster Club was organized our band has attended festivals in Old Orchard Beach, Me., Rutland, Vt., Amherst, Mass. They have made innumerable short trips around the state which help to keep alive their enthusiasm.

It is a satisfaction to the Stafford Band Booster Club members to realize that perhaps these trips would have been impossible for some, or

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else a financial burden difficult to assume by parents, if we had not been organized to help. We are grateful for the opportunity of serving in a small way our director and our splendid band. We hope to do more in the future.

**Stafford Band Boosters Club
CONSTITUTION**

- Article I. Name**
This club shall be known as the Stafford Band Boosters Club.
- Article II. Object**
The object of this club shall be to help the Band.
- Article III. Membership**
All interested persons are eligible for membership.
- Article IV. Officers**
Officers of this club shall consist of President, Vice-President, Secretary, Treasurer, Historian, and Auditor.

BY-LAWS

- Article I. Duties of the Officers**
- Section I.** The President shall preside at all meetings of the club and of the Executive Committee and shall be ex-officio a member of all committees except the Nomination Committee.
- Section II.** The Vice-President shall preside in the absence of the President and shall act as aide to the President.
- Section III.** The Secretary shall keep an accurate record of all meetings of the club and of the Executive Committee. She shall have custody of all books and records pertaining to the business of the club, except those of the Treasurer; shall conduct the correspondence of the club; and shall send out all notices of meetings.
- Section IV.** The Treasurer shall receive all monies of the club; shall keep an accurate record of receipts and expenditures, and shall pay out money only as voted by the club, and upon order signed by the President.
- Article II. Dues**
One dollar a year for membership.
- Article III. Meetings**
Meetings shall be held in the Stafford High School on the first Thursday of each month at 7:30 P.M. during the school year. The Annual Meeting shall be held the first Thursday in May for Annual Reports and Election of Officers. The time and place of meetings may be changed by the President or the Executive Board as deemed advisable.
- Article IV. Standing Committees**
These committees shall be Membership, Publicity and Ways and Means. The chairman of each committee shall be appointed by the Nominating Committee, and shall be empowered to select his or her own committee. Their term of office shall be for one year. The Nominating Committee shall be elected from the floor at the Annual Meeting.
- Article V. Executive Board**
The Executive Board shall consist of the Board of Officers of the Club, Chairman of each Committee, and two members taken at large from membership roll.
- Article VI. Advisory Board**
The Advisory Board shall consist of the President, the Principal of the High School, and the Band Director, two Band members, and two Band parents taken at large.
- Article VII. Amendments**
Constitution and By-laws may be amended at any regular meeting of the club by a two-thirds vote of the members present, provided the amendment has been submitted, in writing, at a previous regular meeting.

Signed

Gertrude Keirans.

AMENDMENTS

Article IV. Committee

Sec. I.—The nominating committee shall be appointed by the president, prior to the annual meeting. Their duties shall be to present a slate of officers, consisting of a president, vice-president, secretary, treasurer, historian and auditor, to be elected

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Sec. II—Other committees shall be: membership, ways and means and publicity. These committees shall be appointed by the president elected.

Al Wright Will Mail Parent Club Resolution

Al Wright, popular band director will mail a copy of his parent and student organization resolution to any band director sending a three cent stamp to cover postage.

Mr. Wright introduced the new clinical section in The SCHOOL MUSICIAN, "Progressive Parents Programs," in the September issue. Each month the column is edited by a different band director who has developed a successful band parents or music boosters club.

New Teaching Aid

(Starts on Page 6)

been developed by Dick Ordway of Lewisburg, Tennessee.

Directors, teachers, and students who have tried the device recognized immediately that here at last is an objective method of teaching which shows the student the exact amount of pressure he is using on the mouth-piece. Pressures may be measured while playing slurred passages, intervals, high and low notes, and forceful attacks.

Mr. Ordway indicates that the product will soon be available to band and orchestra directors. He states further that the device will be demonstrated at several of the major clinics this year.

Mr. Richard C. Ordway's address is 906 Maple Street, Lewisburg, Tennessee.

Harmony Celebrates

(Starts on Page 6)

found Jay Kraus and Charles A. Rubovits constantly in evidence, both with active leadership and staunch support. They have given freely of their time and helped formulate policies for such wide-spread promotional and development activities as the International Music League, the American Guild of Banjoists, Guitarists, and Mandolinists, and others.

Further, both have been prominent in the music industry through their interest and participation in trade associations. Jay Kraus served as a director and later as president of the National Association of Musical Merchandise Manufacturers. He is currently that Association's trustee on the board of the American Music Conference. He is further serving AMC as its secretary. Charles A. Rubovitz, in continuation of Harmony's industry consciousness, is now a director and Secretary-Treasurer of the NAMMM.

Paul Lavalie Visits Conn

(Starts on Page 6)

Many of the employees were congratulated by Mr. Lavalie on their fine workmanship.

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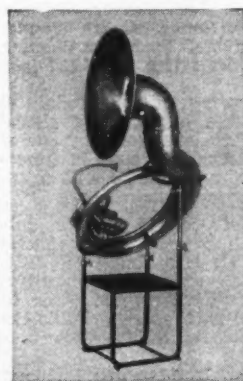
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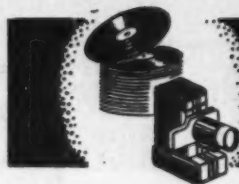
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Audio-Visual Aids . . .

By Robert F. Freeland

Recordings

Word has been received from the Henry Ford Museum, of recordings of Early American Dances, now available. These are taken from the original collection of Henry Ford. It includes recordings of: *Quadrilles, Reels, Polkas, Schottisches and Waltzes*. They are all on 78 rpm and sell for 89c each. * * *

Bach: Brandenburg Concertos in F (no. 2) and G (no. 4). Karl Haas and the London Baroque Ensemble. Westminster WL 5113. One LP disc. \$5.95.

Standard works that are basic in the music library. Recorders are used instead of flutes. A well phrased performance, good piano tone. Balance and technical only fair. Surfaces good. Recommended. * * *

Mahler, Symphony in G (no. 4). Edward van Beinum and the Concertgebouw Orchestra. London record LL 618 (ffrr). One LP disc, \$5.95.

The first recording on long play of this beautiful symphony known to the writer. It is really a nature poem. The slow movement variation are among the finest things in all Mahler. The final movement, with its artistic setting for soprano and orchestra, depicts heaven in terms of rural Austrian Country Life. Margaret Ritchie takes the soprano part, line from Des Knaben Wunderhorn. Excellent. Highly recommended. * * *

Brahms: The Liebeslieder Walzes, German Folk Songs. Roger Wagner Chorale conducted by Roger Wagner. Capitol Classics series. One 12" long play disc.

First recording of this delightful classic. A fine example of choral music, superbly interpreted by one of the foremost choral groups in America. A recording students will enjoy. * * *

American Folk Music (Three volumes, I: Ballads FP-251; II: Social Music FP 252; III: Songs FP 253). Vocalists with various instrumental accompaniments. Two 12" discs in each volume with folder. Folkways Record Company. \$11.90 each volume. LP.

Eighty-six selections are included in these three volumes. The original recordings were made between 1927 and 1932 and originally appeared as single 78 rpm records under major record company names. These are truly authentic folk renditions, not influenced by the effect of the radio or talking pictures. A comprehensive booklet accompanies each volume with complete label information of each recording, the name of the selection and the artists who recorded it, date of recording and brief description of the selection itself. A beautiful job of transferring to long-play has been accomplished. A must for the History of Music class, general music classes. Highly recommended. * * *

Send all questions direct to Robert F. Freeland, Helix High School, La Mesa, California.

Films

Bands of the U.S. Army. For sale from United World Films, 1445 Park Ave., New York 29. 15 minutes. 16mm sound, black and white.

Music as produced by the Army Bands. A short story of the soldiers of music. Film can be secured from any Regional Signal Officer. (Free) * * *

Here Comes the Band. Lease from McGraw-Hill Book Co., Text-Film Dept., 330 West 42nd St., New York 36. \$80.00. 15 minutes. 16mm sound, black & white.

Back stage pictures of how the University of Michigan's marching band functions. Examples of how the letters, formations and designs are worked out. Stimulating and helpful for instrumental music groups. * * *

Marching Band Fundamentals: Part I, and II. Indiana, University of, Audio-Visual Center, Bloomington. 21 minutes. 16mm. Color \$175. B & W, \$90.00. Rental.

An example of a high school band in movements and maneuvers using slow motion, animated charts, and commands printed on the film. Highly recommended for the typical high school band program. * * *

Songs of the Campus. Lease from McGraw-Hill Book Co., Text-Film Dept., 330 West 42nd St., New York 36. \$80.00. 15 minutes. 16mm Black and White.

Songs from different universities and colleges sung by the University of Michigan Glee Club. Views of campus activities are beautifully shown while the songs are being sung. Songs include: Michigan Victors, Ypsi Girls, Friars, On Brave Old Army Team, Anchors Aweigh, Whiffenpoof Song, Roar Lion Roar, Hail to California, Far Above Cayuga's Water, Ramblin Wreck from Georgia Tech, Notre Dame Victory March, On Wisconsin, Eyes of Texas, Lord Geoffrey Amherst, Hail Colorado, Hail Oregon. Recommended. * * *

*Immortal Bizet. Almanac Films Inc., 516 5th Ave., New York 18. 20 minutes. The story of the life and work of the composer. A fine aid for the general music class. 16mm. Black and White. * * **

Melody in Music. Coronet Instructional Films, Coronet Building, Chicago 1, Ill. 15 minutes, 16mm. Color, \$1.25, Black and White \$62.50.

A very interesting demonstration of how variations in note arrangements, lyrics, different musical instru-

ments, note length, and time affect melody - Examples on violin, tuba, piccolo, flute, chimes, piano, mirimba, French horn and cornet. Highly recommended.

PMEA-West Div. Has Top 200 Bandsmen

(Starts on Page 19)

ized with a president, vice president, secretary and treasurer and generally a number of committees. Each district is responsible for organizing and presenting a choral, orchestra and band festival. Times for the different festivals is on a rotating basis. Directors present invitations from their school districts to entertain the various festivals. One of the principal duties of the host director is to send application blanks to all members in the district. Members return the forms recommending their best musicians. Then a selection committee examines each application and selects the best possible organization consistent with adequate representation.

Almost all festivals are for three days—Thursday, Friday and Saturday. The problems of housing and feeding the festival members are among the most important for the host director. Homes are solicited in the community and meals are generally provided either in the school cafeteria or in local churches.

A guest conductor is chosen by the host director to conduct all the rehearsals and the concerts. Outstanding conductors from all parts of the country have served as guest conductors at district or state festivals.

At the district festivals tryouts are conducted to select the best candidates for the state festivals. The tryouts are conducted by committees or panels of the directors in the district. The district hosts and presidents from the entire state then meet to select the members of the state groups. Instrumentation, size of group to be selected, musicianship and representation are the factors which must be carefully integrated by all selection committees at all levels.

The festivals are not all work. Various types of entertainment are provided for both students and directors. Dances, tours, movies, parties and a traditional banquet are the principal functions of a social nature which are scheduled.

Clinics for the directors are also a part of the festival and these have gradually assumed a greater significance. For example, the Washington festival had Robert Willaman, the noted clarinet player, teacher and author, Manley R. Whitcomb, and marching band movies.

The association has issued a manual for hosts which was compiled by former state hosts and which contains almost all the information which is needed to set up a festival. The manual is available to all district and state hosts.

Dr. M. Claude Rosenberry, Chief of the Music Department of the Pennsylvania State Department of Public Instruction, has cooperated with the directors in the field in the development of the program. Leaders from other states have made in-

quiries regarding the organization and functioning. Guest conductors have been very enthusiastic in their praise and encouragement. School administrators have endorsed the program. Most important of all—the lay public, the people of Pennsylvania have received and accepted the festival program as one of the significant aspects of music education in the state. Thus the festival program has assumed a healthy stature and the directors and school leaders who have participated in them over a period of years have found them to be a worthwhile part of their annual program of activities. It is not the answer to all motivation problems nor to generalized participation. However, it is probably unsurpassed as a means of good public relations, generating enthusiastic and whole-hearted cooperation both among students and directors, and for providing a limited number of the better student musicians of the state an opportunity to meet together for thrilling experiences they will never forget.

"First All-American High School Band"

(Starts on Page 19)

and blue, the blanks will explain everything from eligibility to instrumentation, chaperoning to deadlines, rehearsals to academic studying (during period students are in Hollywood), and from transportation to expense-free trip to Hollywood.

The exact date of distribution was not determined by Mr. Lasky as this issue went to press. It may be one day, one week, or several weeks. However, when distribution does start, every director and instrumental student will know.

When the exact date is determined, thousands of blanks will be sent to music stores throughout the nation and United States and its possessions who are members of the National Association of Music Merchants (NAMM). Colorful posters and placards in the windows of these stores will announce the arrival of the blanks. Approximately one week later, blanks will be distributed to all high schools. Additional blanks will be available at the Hollywood, NAMM, and The SCHOOL MUSICIAN offices.

Approximately thirty days will be allowed for filing audition application blanks following the general (school) national distribution. In the meantime, it is suggested that directors and students read the September and October issues of The SCHOOL MUSICIAN to learn of the rules and regulations governing eligibility for membership in "The First All-American High School Band."

SM Carries Latest News

Because the staff of The SCHOOL MUSICIAN is in constant touch with Mr. Lasky's Hollywood office, they will print the latest known facts concerning both "The First All-American High School Band" and "The Big Brass Band," each month.

Lasky to Speak at Mid-West

Mr. Lasky will be the featured speaker at the Mid-West National Band Clinic banquet on Saturday, December 13th at 1:00 PM. He will tell all of the plans for "The First All-American High School Band" and the film, "The Big Brass Band." Among the many successful pictures that Mr. Lasky has produced are "The Great Caruso" and "Rhapsody in Blue."

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The Double Reed Classroom

By Bob Organ

Send all questions direct to Bob Organ, Woodwind Studio, 1512 Stout St., Denver 2, Colorado.

November is usually the time of year we begin to think along the lines of PRE-CHRISTMAS. This is of course our activities toward Christmas programs, etc. These programs are all set up in advance so that we may be well prepared when the time comes. It is a great deal of work but also a great deal of fun and pleasure and satisfaction when our mission is completed, especially over the holidays. We of the DOUBLE REED clan naturally go along, with our part of the program, whatever it may be. It is really a grand time of the year. One we should be grateful for.

Old Double Reed Instruments

Have had many letters from both band directors and students inquiring about using or employing older mechanized instruments in school systems. Particularly regarding the *Military System Oboe*. Some are under the impression that if they cannot use the *Conservatory System Oboe* they shouldn't use any. This is also true in many cases concerning the *older French or Conservatory System Bassoon*.

Others have written that they are using these instruments and are now coming to the point of changing over to the later systems but are hesitating to do so because of the effect it may have in slowing up the progress of the players.

I have written on this subject before in the DOUBLE REED CLASSROOM of the SCHOOL MUSICIAN. However, I feel it is necessary at this time to reaffirm what I have stated previously. Fundamentally we have only two questions involved in this matter.

1) Is it practical or profitable to have a student playing on one of these older instruments, meaning of

course, the *Military System Oboe* or the *older Conservatory System Bassoons*?

2) We have been playing these older instruments simply because they were all we had—now comes the time when we are in a position to have later models. Is it practical or profitable to change over to the other systems without slowing up the progress of the players?

The answer to both questions by all means—YES. My first Oboe teacher was an Italian from the old school, Carlo Di Nardo by name. When I first studied with him he played the *Military System Oboe*. Naturally I started on the *Military System* also.

Later I studied with a Frenchman by the name of Jacques Woetters who played of course the *French System* which is the *Conservatory System*. I naturally changed over to the *Conservatory System*. As I later looked back over what had transpired I really don't know what took place or when whatever transition there was happened. I simply moved from one system to the other. In later years I had an opportunity to pay Mr. Di Nardo (my first teacher) a visit; low and behold he was also playing the *Conservatory system Oboe*.

My point is this—I was young and made the change without realizing it. Mr. Di Nardo had been playing the *military system* some twenty-odd years. It was probably a little more difficult for him to have made the change—nevertheless he did and still played a very fine Oboe.

When I first studied Bassoon I was fortunate in being able to have the best possible instrument which was a *Hoeckel*. However, I have changed many students over from the *Conservatory or French system* (that is of the older instruments) to the Ger-

man or *Hoeckel system* without any interruption in their progress.

To the Band Director

Should you have a *Military system Oboe* or an old *Conservatory system Bassoon* in your school—PLEASE, don't hesitate to start a young student on them. When the time comes that you are in a position to have, what we normally term, "a better instrument" or a more modern system, you can change the student over to the other system without any difficulty. In fact they will make the change without realizing that it is being, or has been done.

To the Student

Don't hesitate to start on any Oboe or Bassoon that is in playing condition. The time or experience gained in so doing is far more advantageous than should you wait until you can get the exact instrument you want. With the thought of waiting in your mind you may never start as it is too easy to keep putting the deal off. In this manner you would be pushing progress to one side hoping for a better day that would probably never come. In other words—Never put off until tomorrow what you can do today.

Personal Questions

I believe we have space to answer a few quickies. For some unknown reason to me the following question has been asked. *Are you and the Jack Spratts really good friends?* The answer to this one is a great big YES. I think I mentioned, in the October, 1952, issue of The SCHOOL MUSICIAN, that during my recent visit to New York, Jack, his wife Margaret, Jack Jr., and Janina met me on arrival, and we all drove back to their home in Old Greenwich, Conn. I never get close to New York without visiting them in some manner. They likewise when they are out our way.


Since returning home—I have written an instrumental number which bears the title "JANINA" and will be dedicated to her. Yes we are friends.

Question number 2. How long have I been teaching music? I opened my first private studio in Denver in 1925 and have maintained one continuously since that time—even though I have played professionally during that time. Previous to 1925 I was strictly a professional player, having played every type of professional work, through the show business, Concert Bands, Dance Bands, Opera and Symphony.

Question number 3. How long have I been teaching at the University of Colorado? If my memory serves me correctly—the present semester, Fall 1952, starts my eleventh year. My work at the beginning consisted of a great deal of lecturing, fundamentally covering all the woodwinds which gradually grew into clinics not only at the University of Colorado, but elsewhere. Now I cover several states every year conducting DOUBLE REED CLINICS.

Summary

It is very easy for one to see and understand why I have such a great, or shall we say, wide scope of friends. Most any city into which I go—there is almost invariably someone there with whom I have either worked with professionally, made an acquaintance through a clinic somewhere, had con-



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tact through the University in some
manner or through the Studio.

During the past five years I have
made many friends through corre-
spondence, which I have never met.
I am now referring to The SCHOOL
MUSICIAN. For all of this I am in
deed very grateful. Hope this an-
swers your quickies for the present
at least. So long for now. See you
next month.

Modern Music Masters

(Starts on Page 21)

Masters society there has been named
"Talent Chapter No. 122." This new
chapter, with Richard G. Dorr as its
sponsor, is opening new doors to stu-
dent talent. A challenging year's
program, studied with student talent,
has been placed on the school's ac-
tivity calendar. A photostatic copy of
their new charter is reproduced else-
where in this issue.

NEW CHARTERS ISSUED

Among recent charters issued by
the national office are those to Hun-
gerford High School, Winter Park,
Florida; Salmon High School, Sal-
mon, Idaho; Yakima Senior High
School, Yakima, Washington; Cam-
brian Elementary School, Campbell,
California; Clay - Cherry - West Sun-
bury High School, West Sunbury,
Pennsylvania.

Music educators desiring copies of
the Society's constitution, charter ap-
plication blanks, or other informative
material dealing with the establish-
ment of Senior or Junior chapters at
their schools, should send all requests
to Alexander M. Harley, national
president, Modern Music Masters,
P.O. Box 347, Park Ridge, Ill.



This group of upperclassmen at
Saint Vincent High School, Akron,
Ohio, took the lead in planning their
3-M chapter's initiation last month.
They have a fine program arranged
for this school year. Sister M. Aloy-
sius, O.P., is the sponsor.

Michigan Band Plays H. S. Halftime Show

(Continued from Page 46)

alumnus of Wheaton and friends of
the University Band during the din-
ner hour, he chose to stay with his
men, which signifies the integrity to
his men and work which have made
him the great university leader he is
today.

At 6:15 people had come from good-
ness-knows-where. A goodly crowd
would have been 2,500, but they were
packing 7,500 eager fans to see this
great Band. Seventeen high school
bands and their directors were guests
of the Homecoming committee that
night. They were these: East Aurora,
W. Felts, Director; Barrington, C. F.
Morell, Director; Bensenville, Lynn
Hoffman, Director; Dundee, H. G.
Green, Director; Downers Grove, G. J.
Shoemaker, Director; Elgin, Douglas
Stensland, Director; Geneva, Henry
Pinter, Director; Glenbard, Orth Baer,
Director; Hinsdale, F. Kuhns, Direc-
tor; Lyons Township, H. N. Hilgen-
dorf, Director; Naperville, E. Koerner,
Director; East Rockford, G. Bue-
schel, Director; St. Mel, Chicago, Tom
Fabish, Director; Wheaton Academy,
Don Witaker, Director; Wheaton Col-
lege, Russell H. Platz, Director; West
Chicago, Henry B. Howard, Director;
York Township, L. R. Reimer, Direc-
tor.

Others who came to see their Uni-
versity director friend were such
people as Robert Keyworth, Vice
President of Kay Musical Instrument
Company of Chicago; Raube Olson,
President of William Lewis and Son
in Chicago; Mrs. Clara McAllister
Bruzek, wife of the late A. R. McAl-
lister, former director of the Joliet
High School Band; Archie R. McAl-
lister, director of the seven-time
national championship American
Legion Band of Joliet, and Forrest L.
McAllister, publisher of The SCHOOL
MUSICIAN magazine.

The lightweight football game
ended, and the coronation of the
Homecoming Queen was performed.

Then all eyes turned to the south
end of the field as the announcer in-
troduced the 1952 University of Mich-
igan Marching Band to 7,500 excited
spectators. It was the pre-game show.
The entrance started. The Band en-
tered the field from the south end to a
brisk drum cadence of 200 steps per
minute and formed three column
fronts extending from sideline to side-
line on the five, ten, and fifteen yard
stripes. High-stepping drum major,
Richard Smith, made his entrance and
took command of the 150-piece band
as it stepped off down the field play-
ing Michigan's spirited, "The Victors."
At midfield, the Band finished "The
Victors," did a flashy double-to-the
rear maneuver to the yell "M-I-C-H-I-
G-A-N," and continued marching while
playing, "Go, You Northwestern" un-
til it reached the five yard line.

Here the three company fronts
broke into a block band formation
and the Band stepped off into the most
intricate and most difficult dance rou-
tine ever presented by the Michigan
Band. Playing Tex Beneke's arrange-
ment of W. C. Handy's "St. Louis
Blue," the Band moved backward, for-
ward, and sideways, bending and
bowing to these famous jazz strains.
A great deal of concentration and co-
ordination were combined. Many hours
of rehearsal and drill were necessary
for perfecting this routine. The Band
concluded this series of dazzling, com-
plicated maneuvers with its cele-
brated "Hats Off" routine.

At this point the Band stood at at-
tention and played a stirring march
as Floyd Zarbock, also a graduate of
the Wheaton High School, gave a
thrilling twirling exhibition before
his alma mater. His home town
showed how proud they were to have
him as one of the twirlers for this
great Band by their long and thunder-
ous applause of approval.

Following this, the Band made a
huge script "M" to the stirring strains
of Michigan's beloved "Varsity," and
then froze in this formation to play
Michigan's alma mater, "The Yellow
and the Blue." Afterwards, the band

(Turn to Page 56)



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Michigan Band Plays H. S. Halftime Show

(Continued from Page 55)

strutted off the field to a snappy drum cadence.

Two quarters of good snappy football were exhibited by the Wheaton and West Chicago high school teams. The six trumpeters from the Michigan Band conferred with the Wheaton High School cheerleaders. They were soon thrilling the happy audience with their rendition of combined trumpet and audience-response fanfares. The trumpeters would play a phrase of "hot fanfare licks" and the audience would answer with "Fight." It was great fun and caused more cheering than in many a game.

Then the first half ended and again the announcer directed the attention of the audience to the south end of the field. All were treated to one of the greatest halftime field shows ever produced by a university band.

The Michigan Marching Band paid tribute to show business and to five of its most outstanding personalities, Al Jolson, Jimmy Durante, Jack Benny, Eddie Cantor, and Ted Lewis. By playing music associated with each figure, and by making formations

based upon a significant characteristic of each man, the Band saluted these men with its presentation of "Show Business on Parade."

Forming a block band in the north end zone, the Band took the field playing the familiar song, "There's No Business Like Show Business," marched to midfield and halted. First the Band recalled the fond memories of the beloved Al Jolson by creating, to the tune of "Swanee," a giant "Mammy Singer" on bended knee with moving arms. In this formation, the Band, with part of its members on bended knee, played one of the songs Jolson made popular, "Mammy."

Next the Band outlined the famous Durante profile, complete with his "Cyrano" nose, while playing "A Real Piano Player" and "The Song's Gotta Come From the Heart." The Band then dissolved the profile and formed to the song "Play, Fiddle, Play," Jack Benny's violin. From the violin could be heard the familiar strains of Benny's theme song, "Love in Bloom," intermixed with the discordant arpeggios of the well-known exercise which Benny can never quite master.

The next celebrity the Band saluted was Eddie Cantor, whose distinctive act of rolling his eyes is what the Band portrayed with a formation of two lively large eyeballs in their immovable sockets. While the eyes were moving, the Band played two of Cantor's favorite songs, "If You Knew Susie" and "I'm Just Wild About Harry."

The Band's last formation of a gigantic top hat was symbolic of the inimitable Ted Lewis. After playing "When My Baby Smiles At Me," the Band created a musical atmosphere for two of its bandsmen, Robert Barrett and Andy White, to present a short "Me and My Shadow" dance routine. The show was completed as the Band closed the top hat, and marched this formation off the field while playing the song the Band had entered with, "There's No Business Like Show Business."

Seventy-five hundred fans stood, cheered, and waved their hats in a salute such as a University Band had never received. The three-minute ovation would have continued had it not been for Dr. Revelli's appreciative voice on the microphone saying, "And now good friends of Wheaton, because there are some 1,000 high school band students and their directors from 17 different schools here tonight, and because we thought you might be interested too, we are going to give you a short ten-minute clinic session on "How the Band Rehearses for the Field Shows." The audience was delighted.

Dr. Revelli selected twenty men to

form two ranks. Under the command of Dick Smith, the Michigan Drum Major, the two ranks executed the flashy, complicated Michigan face movements, single and double to the rear marches, using the audience as a cheering section to the spelling of "W-H-E-A-T-O-N," and finished with a close observation of the dance steps used to "St. Louis Blues." Dr. Revelli interjected a bit of choice wit from time to time as moderator, as he indicated how a movement looked at the first rehearsal and as a finished product. It was a wonderful and highly entertaining educational clinic.

Again the high school bands and Wheaton fans showed their sincere appreciation for the magnificent performance by shouting, clapping, and waving their hats.

Dr. Revelli soon changed his smile to a look of seriousness, for the hour was late, and his band had its first obligation the next afternoon—the halftime show at the Northwestern-Michigan game. The Band quickly loaded onto its buses, and amid cheers of "Come again," "You were wonderful," and "Beat Northwestern," they sped toward their hotel and a well-deserved good night's rest.

The next day there was the morning rehearsal to clear up last minute weaknesses, then the big halftime show, "Show Business on Parade" before 60,000 fans. It was superbly done. The Band performed to the letter. Michigan won by a one-sided score. It was a great day for all.

The next morning as the buses were pulling away from the Chicago "Loop" to head once more toward the University campus, Dr. Revelli let his mind wander once again to the eventful happenings of the past two days. He thought of the 60,000 fans at the Dyche Stadium. He thought of the warm hand shakes of congratulations from his friend, Glen Cliffe Bainum, director of the great University of Northwestern Band. But his thoughts kept going back to the Homecoming game of the Wheaton High School. He was happy. He was content. For he knew deep in his heart that that night he and his staff and his 150 bandsmen had made an impression . . . not just as a large and spectacular band, but an impression that all universities will always be ready to assist their younger brothers, the high schools of America, whenever the opportunity might be justified. He meditated too . . . that here was a new service to high school bands that should be encouraged through his colleagues, the College Band Directors Association and the American Bandmasters Association.

And we are betting he does too!!

STATEMENT REQUIRED BY THE ACT OF AUGUST 1913, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF THE SCHOOL MUSICIAN published monthly except July and August at Chicago, Ill., for Oct. 1, 1952.

1. The names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Forrest L. McAllister, 28 E. Jackson Blvd., Chicago 4, Ill.

Editor, Forrest L. McAllister, Same.

Managing editor, None.

Business manager, Forrest L. McAllister, Same.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.)

Forrest L. McAllister, 28 E. Jackson Blvd., Chicago 4, Ill.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

(Signed) Forrest L. McAllister

(Signature of publisher.)

Sworn to and subscribed before me this 20th day of September, 1952.

(SEAL)

C. C. EAGLE

(My commission expires Sept. 1st, 1954.)

Rhythm Bands

(Starts on Page 8)

rest of the class. By selecting different groups for this demonstration, you will have each of them trying to do the best job of beating rhythm. It is also helpful at this point to have the groups sing the song you have selected for the lesson and at the same time beat the rhythm with their fists. In this way you can detect those who do not understand what they are doing.

In our laboratory school we presented one procedure in a way slightly different from the way it is presented in the HANDBOOK. This was introduction of the complete music staff during the third lesson. You do this simply by drawing two straight lines BELOW the line you have been using, and two more straight lines ABOVE it. This device shows the students that they are reading from a real music staff and it acquaints them with the staff as they will find it in their music books in the months ahead. By practicing beat response on the familiar songs you first selected, you will soon be able to introduce new songs.

You are now ready to introduce the "rest" and stress its importance in music. The rest can be made in simplified form—call it a mark. The children will quickly become accustomed to recognizing it as a rest. Select the first song you learned to sing and play; the students play on every beat. Now put a rest mark in place of every second note



Figure F

as in Figure F. After the group plays this through in good rhythm, reverse the beats by placing the rest on the first beat and the note on the second as in Figure G. The children will have a great deal

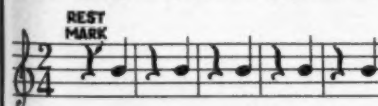


Figure G

of fun with this type of practice. After two or three lessons they will be able to play their rhythm instruments on any beat you select and will understand that a REST is just as important as a note.

With the Advanced Rhythm Band group in Grades Three and Four, we followed the same procedure: half of the class played drums while the other half sang. In this group we also alternated these activities so that every student had a chance to play the instruments. Here we introduced an extra note on the staff for the bass drum and cymbals. The bass drum and cymbals generally play on the first beat. So make your

arrangements on the staff as in Figure H. The snare drums will play the upper



Figure H

notes (stems up) while the bass drum and cymbals play the lower notes (stems down). This plan can be easily adapted to any song.

Although in this article we have confined our discussion to songs written with two beats to a measure, we want to explain that the same procedure can be followed with songs having more beats to the measure. With just a little practice you will be able to make arrangements for any rhythm instruments which play only a single note. No tuning is required, so pitch does not present a problem. You'll be surprised to see how soon a group trained in these procedures can give a good performance.

Our laboratory school followed the same procedures for the Pre-Instrumental Song Flute class as for the first two groups. However, we used a special Song Flute book for that purpose because notes of various pitch are involved. This class, too, was conducted in our test school by a teacher with no formal music training; she simply followed the procedure outlined in our Song Flute "Beat Response" book.

We have had a successful experience with our laboratory school and we feel we have made unusual progress. After seven half-hour lessons, the entire student body presented a Christmas program for the Mother's Club meeting. This was the program:

First and Second Grade Rhythm Band played and sang Mary Had a Little Lamb.

Third and Fourth grade Advanced Rhythm Band played and sang Yankee Doodle.

Fifth and Sixth grade Song Flute class played Joy to the World.

All six grades were massed in one group which played and sang Jingle Bells.

The program was particularly enjoyable because every child in school actually played or sang, and read from standard written music. These children are now getting ready for their next step in music education—in grade school band, orchestra or vocal groups.

Important points for every grade teacher to recognize from the very beginning of such a program as we have conducted include the following:

1. A simple explanation of every step in the procedure.
2. Proper posture and proper holding of Rhythm Band instruments.
3. The easy, simple "beat response" approach.

4. Rotating of instruments among the students to maintain greater interest.
5. Having students themselves give demonstrations to encourage greater participation and better performance.
6. Introduction of the conventional music to establish the proper reading habit pattern.
7. Limiting of lesson periods to one-half hour.
8. A public appearance before parents at the earliest possible date, to stimulate parent cooperation.

On the Cover

To do Canada proud, the Barrie Collegiate Institute Band of 72 members comes from Ontario, Canada, to the Hotel Sherman in Chicago for the Sixth Annual Midwest National Band Clinic held Thursday through Saturday, December 11-13. Heard as Guest Soloist with the Canadian Band on Thursday evening will be the world-famed Rafael Mendez, Trumpet Soloist. Canada is rapidly growing into a nation of wonderful school bands.

"Yes, I'm The Band Director's Wife"

(Starts on Page 10)

corps of our organization, is typified by the lead snare drummer in our marching band who sprained his ankle an hour before a performance. Nevertheless, he painfully hobbled to the center of the field and, with the other members of his section, drummed the entire show from there.

Directing a band is not just a job—it is a way of life for the director and his wife. And when this wife hears a Bach chorale beautifully played and, balanced, the opening chords of "The Forces of Destiny" overture, or the light melody of the latest popular favorite, she knows this truly is a full, satisfying and worthwhile way of life.

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